ACHMONIAN.

Modern

LITHOGRAPHY

this issue

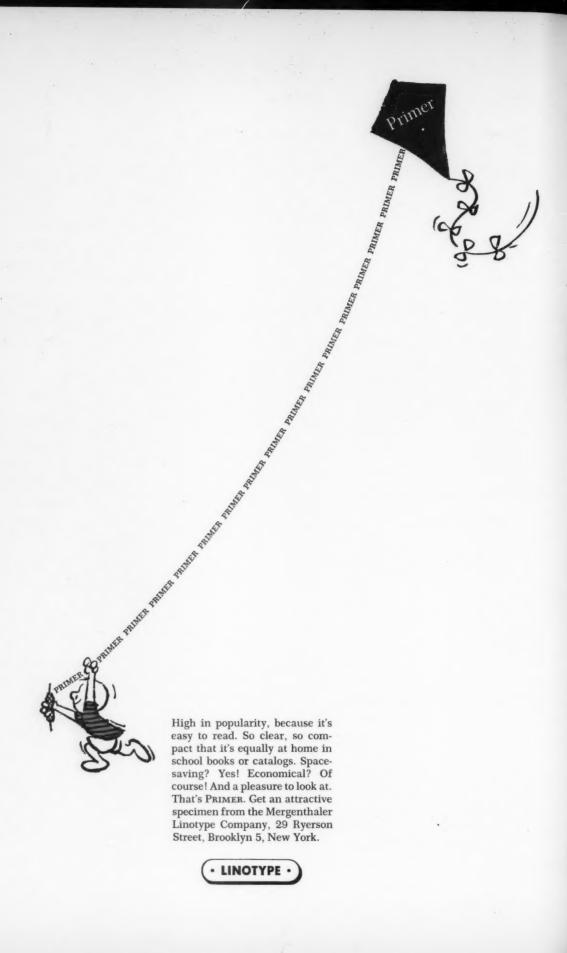
Screen Tints
Poster Awards
'Are We Slipping?'
NALC, LNA To Meet
Press Accessories
Story of L.V.O.

MARCH, 1958









fastest with the freshest

film

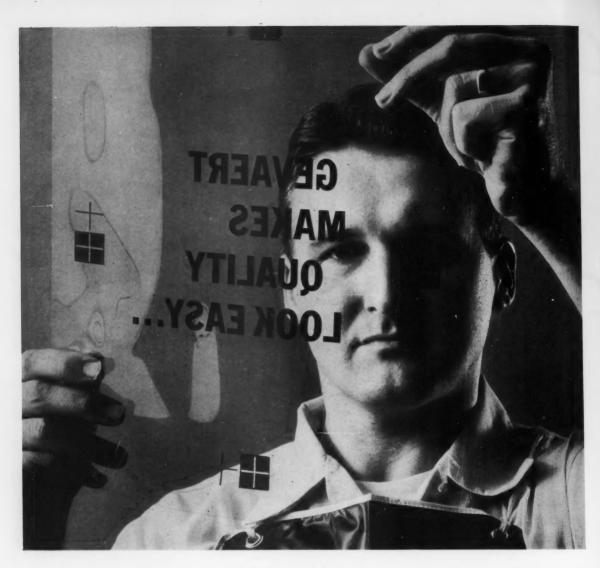
You can depend on Roberts & Porter for fast service on your favorite film. Every R & P branch carries a complete stock of fresh film:

Ansco,

Du Pont, Eastman, Gevaert, Ilford.

ROBERTS & PORTER

branches everywhere!



GEVAERT MAKES QUALITY LOOK EASY... And with Gevaert, quality comes easy, too. Time, temperature, developer-lots of things can go wrong. So it makes big sense to use the film with man-size forgiveness ... GEVAERT.

You'll get a lot more, too. Wiry detail, hard clean dots on a rugged film that dries fast and flat. Plenty of room to juggle in developing. No halos, and fog stays down even when this film is forced.

We've been making friends since 1894 by making quality come easier for cameramen. Have we made your acquaintance yet?

LITHOLINE 0 82p FILM - maximum contrast, highest sensitivity, latitude and resolving power. Polystyrene base for utmost stability.

0 81 LITHOLINE ORTHO - 0.003" thick; thin base for line or screen positives or negatives.

0 82 in regular base, same emulsion -0.006" thick.

P 23 FILM - a fast panchromatic emulsion. Long gradation, high resolving power, wide latitude in exposure and development. Ideal in color separation work.

GRAPHIC P 2 PLATE - for making separation negatives from color transparencies or copy. Same photographic characteristics as P 23 film.

GEVAERT THE GEVAERT COMPANY OF AMERICA, INC.

SALES OFFICES AND WAREHOUSES AT 321 West 54th Street, New York 19, N. Y. 6601 N. Lincoln Ave., Lincolnwood, III. (Chicago) 6370 Santa Monica Blvd., Los Angeles 38, Calif. 9109 Sovereign Row, Dallas, Texas In Canada: Gevaert (Canada) Limited 345 Adelaide St., West, Toronto 2-B, Ontario



Cover

Among the most colorful—and creative jobs produced by offset are outdoor advertising posters, like the prize winning specimens pictured on our cover this month. Simplicity of design seems to be the keynote. For more details, turn to page 37.

HAMILTON C. CARSON
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MODERN LITHOGRAPHY

VOLUME 26, NUMBER 3

March, 1958

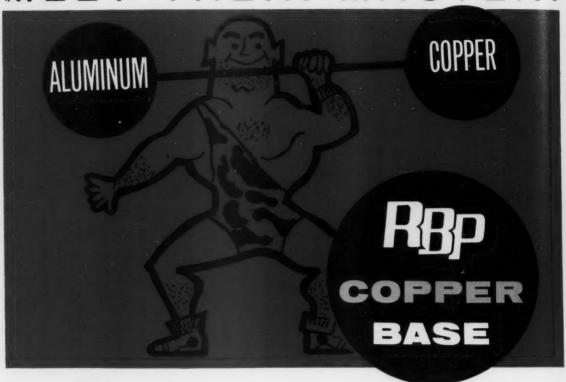
SUBSCRIPTION RATES: One year, \$3.00; two years, \$5.00. Canada and Pan America, one year, \$4.00; two years, \$7.00. Foreign, one year, \$9.00: two years, \$15.00. Group subscription (U. S. only) Four or more entered as a group, \$2.00 each. (May be sent to different addresses.)

SINGLE COPIES: current issue: \$.50; all back numbers \$1.00. Postage and handling charges for foreign countries on single copies: \$1.00. Claims for missing numbers not allowed if received more than 60 days from date of mailing. No claims allowed from subscribers outside U. S. because of failure to notify Circulation Department of change of address, or because a copy is "missing from files."

PUBLISHED MONTHLY on the 5th by Industry Publications, Inc., Publication office: Box 31, Caldwell, N. J. Advertising rates made known on application. Closing date for copy — 10th of the month preceding month of issue. Second class mailing privileges authorized at Caldwell, N. J., with additional entry at New York, N. Y.

Address all correspondence to Box 31, Caldwell, N. J. Change of Address: Allow 30 days. Give old and new address.

LONG PRESS RUNS... MEET THEIR MASTER!



Remium

COPPER BASE FOR DEEP ETCH ALUMINUM OFFSET PLATES

The "organically coupled" copper-plating action takes only two or three minutes...provides a rugged, chemically deposited, copperized base on the image areas. Results are a tougher, longer-wearing plate that can produce spectacular press runs.

Write today for additional information and prices



* Trademark

CHEMICAL and SUPPLY, INC.

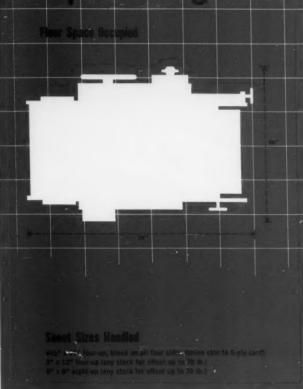
1640 N. 31st Street • Milwaukee 8, Wisconsin

O. N. OLSEN PHOTOGRAPHIC SUPPLIES, 139 East 5th St., St. Paul 1, Minn.; 325 E. 15th St., Minneapolis, Minn. • JOHN STARK LABORATORIES, Pearl St., South Hadley, Mass. • SURE DOT LITHO SUPPLY, INC., 1636 West Van Buren St., Chicago 12, Illinois • WESTERN LITHO PLATE & SUPPLY CO., 1927 South 3rd St., St. Louis 4, Missouri • ZENITH GRAPHIC SUPPLY, 4-05 Twenty-Sixth Ave., Long Island City 2, N. Y.

Fast Set Up
Easy Change Over
Stream Feeder
Maximum Speed of 6000 IPH (stepless)
Superior Inking System
Hairline Register



Small press...big sheet



ATF Chief 24

You get a lot of production with the compact Chief 24 offset press. When you think of the sheet sizes the press handles in proportion to the space it takes up on your shop floor, you can see why the Chief 24 is such a high producer per square foot of press.

And when you consider the fast set up and easy change over features, you can understand why it's a favorite with pressmen. If you figure production in terms of a day's output, imagine what you can get with the Chief 24's stream feeder and maximum speed of 6000 IPH (stepless).

Don't overlook the quality story, either. There's no finer inking system on any offset press. 19 rollers (plus the fountain roller) give you superior ink coverage on the most critical jobs, including those with large solid areas. And the three point register system, with a pull side guide, insures hairline control.

Want to know more about the Chief 24? A new booklet gives complete information about operating features and full specifications. To get your copy, just mail this coupon.



Better, more profitable printing ...from the most complete line of equipment

American Type F	Quille	1019
-----------------	--------	------

Dept. ML

200 Elmora Avenue

Elizabeth, New Jersey

Please send me the new Chief 24 booklet.

NAME

TITLE

COMBA

STREET AND NUMBER

CITY

ZONE



guaranteed longer plate life . . . 5 minute image repair on the press

If you're plagued with short runs and image failure, or if you're getting good runs but want to do even better . . . here's what to do. 1, 2, 3—it's that simple. Gum plate after normal development. Remove old water emulsion lacquer with Little Benjy Correction Fluid. Apply Little Benjy Plastic Lacquer. You're in business for long runs. Longer than you've ever had before. It's tough and durable. High tensile strength—from a new kind of plastic. Added adhesives give it high bond strength. Longer runs or your money back.

There are too many variables in plate and press rooms. Temperature, humidity. Roller pressure, blanket pressure, packing. That's why some shops get longer runs than others. And why accidents can happen. Suppose you do get partial blinding. 1, 2, 3 again. Gum, correction fluid, more lacquer. Away you go . . . in five minutes. See your distributor . . . right now.

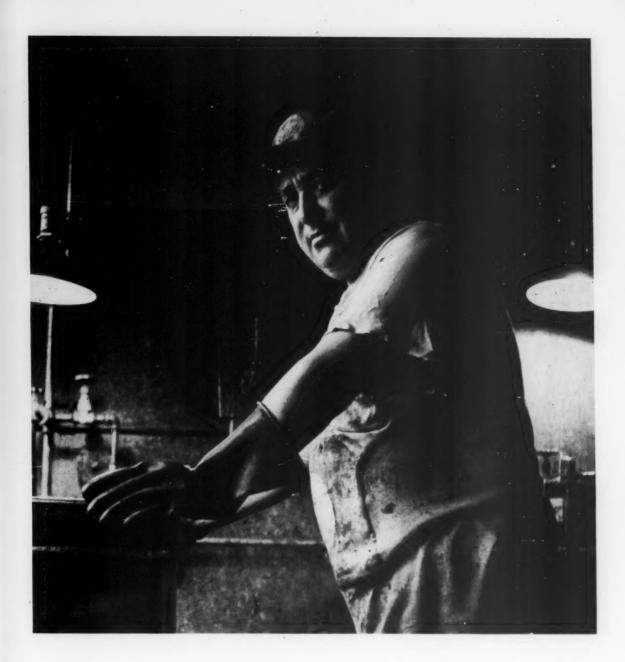






SPECIALTY CHEMICALS FOR LITHOGRAPHERS

KNOX SOAP COMPANY . 3300-22 W. CERMAK RD. . CHICAGO 23



The story of the delicate etcher

Etching is a delicate process. Delicate because of the infinite skills and experience needed. But there are no skills that will permit an etcher to make a good plate from an imperfect negative. That's why good shops use Ansco Reprolith Ortho whenever versatility and quality are called for.

Ansco Reprolith Ortho has high orthochromatic sensitivity, responds well to colored copy and permits the use of filters eliminating costly handwork on negatives. It is the finest material for both line and halftone work.

And Reprolith Ortho's low shrink safety base, neutral color, and high uniformity all make it the best handling material of its type. Use Reprolith Ortho with Ansco's fine Reprodol Developer and economical Acid Fixer. They will produce results that are the finest in the industry. Ansco, Binghamton, New York. A Division of General Aniline & Film Corp.



Reprolith Ortho

MOWA

LEROOSA

comes in a whiter, brighter

WHITE

and your choice of

8 COLORS

What are you looking for in an offset paper?
BRIGHTNESS? COLORS? OPACITY? PRINTABILITY?

Nekoosa Offset has it! Nekoosa Offset now comes in eight attractive colors in a brand-new vellum finish. For finer offset reproduction, use Nekoosa Offset!



Gray

NEKOOSA OFFSET...

VELLUM finish: colors and white: basis 50, 60, 70

REGULAR finish: white only: basis 50, 60, 70, 80, 100

Ask Your Nekoosa Paper Merchant for Samples!

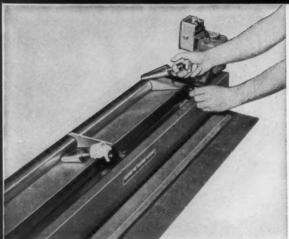


NEKOOSA-EDWARDS PAPER COMPANY, Port Edwards Wisson

Ink makers say:

a much better ink
when we know
our customers have
Baldwin
Ink Fountain
Agitators





Here you see how Baldwin Agitators are used for split-fountain work. You just add an extra cone for each additional color.

Be sure to let *your* ink maker know your presses are equipped with Baldwin® Ink Fountain Agitators. Then he can supply you with the kind of ink he would like to make—one that will give you a stronger color and always feed evenly. Here's why:

The unique Baldwin cone *push-feeds* even the heaviest-bodied ink to the fountain roller. This means you never have to put any more ink in the fountain than the job at hand requires—you save ink right from the start! What's more, Baldwin's separate motor drive keeps ink mixed during press shutdowns so there is no ink-wasting skin to be fished out of the fountain when the press is started up

again. You can see why even owners of small presses report that ink-savings alone soon pay for their Baldwin Agitators.

Here's another way Baldwin Ink Fountain Agitators reduce production costs: they save time. To begin with, there is no time-wasting manual stirring and the pressman can start the job quicker. On top of this, the Baldwin cleans-in-a-minute cone makes washups and color change-overs less of a chore for the pressman and reduces downtime to a minimum. This is a fact! On large or small presses . . . on even short runs . . . Baldwin Ink Fountain Agitators save time and ink. And that means money saved no matter how you figure it.

Baldwin Ink Fountain Agitators are licensed under Patent No. 2,234,754; other patents pending.

WILLIAM GEGENHEIMER CO., INC.

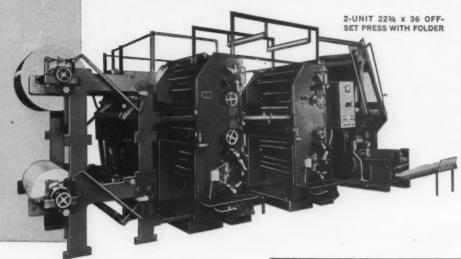
80 Roebling Street Brooklyn 11, New York Phone: EVergreen 8-5610

Manufacturers of Baldwin Ink Fountain Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels

TAKE A CLOSE LOOK...



at a frantscho ROLL TO FOLD LITHO NEWSPAPER PRESS



Here's press equipment that any fast-growing daily newspaper can use profitably. It not only provides greatly increased production without increasing number of man-hours, but the initial installation cost is LOW! We invite you to check these statements.

A two-unit perfecting web press will lithograph two colors on each side of a web and deliver a four page newspaper, an 8 page tabloid or 16 page maximum 9 x 11% untrimmed. Or, running two webs, will lithograph one color on each side and will deliver an 8 page newspaper, a 16 page tabloid or a 32 page maximum 9 x 11% signature. Additional printing units can also be added at any time to meet future expansion problems.

Added advantages are improved over-all appearance . . . much finer screen half tone reproduction . . . spot and ROP color as desired . . . fine register . . . possible use of cold type composition . . . and more economical production because more papers are produced within the same time.



2-UNIT 22¾ x 36 OFFSET PRESS WITH DRYER AND FOLDER

Hantscho Roll Fed Offset Presses of this and other sizes are being used by commercial lithographers for the printing of magazines, inserts, charts, books, manuals, etc. Send for descriptive literature.



602 SOUTH 3rd AVENUE MOUNT VERNON, N. Y.

MIDWEST REPRESENTATIVES: 153 WEST HURON STREET CHICAGO 10, ILLINOIS



Not even the Sorcery of the Arabian Nights can match the modern merchandising magic of KLEEN-STIK for pulling extra attention to P.O.P. Displays and Labels.

- SO EASY TO USE—Peel backing paper and press in place. No water, no glue, no tacks or tape.
- STICKS TIGHT—on any hard, smooth surface.
- GETS DISPLAYS UP—and keeps 'em up, in the best locations.
- EASY TO PRINT—any size, any shape, by any printing process.

KLEEN-STIK STRIPS and SPOTS

(APPLIED AFTER PRINTING)

Smart, Streamlined Way to Get Displays Up and Keep Them Up!

Exclusive, patented Strip and Spot application of KLEEN-STIK makes displays easier to put up . . . gets preferred locations. Can be applied anywhere on front or back . . . combined with die-cuts and folds to produce unique 3-D and novelty pieces. Available from 11 regional service plants.

If It's Pressure-Sensitive...

Make sure your customers know about KLEEN-STIK—the valuable "extra" that builds extra business for you.

SEE HOW AMERICA'S leading advertisers use KLEEN-STIK — send for free book-let, "101 Stik Triks" today!



Moistureless, Self-sticking Adhesive Products for Every Advertising and Labeling Need

KLEEN-STIK "D" TRANSFER TAPE

Instantly Makes any Printed Piece into a Self-Sticking P.O.P. Display!

New quick-transfer "D" Tape adds famous KLEEN-STIK peel-and-press convenience to Window Streamers, Ad Reprints, Wrap-around Labels, forms and other printed material,

Fast . . . Easy . . . Economical "D" Tape is easily applied by hand - or for larger runs, on the new Automatic Applicator. Available in rolls ½", ¾", and 1" wide.



KLEEN-STIK "DUBL-STIK"

VO-SIDED, TRANSPARENT SELF-STICKING HEAVY-DUTY TAPE-IVERY HIgh-Tock Adhesive)

KLEEN-STIK "VINYL-STIK"

For Longer-Lasting Weatherproof Outdoor Displays

Tough, flexible Firestone "Velon" plastic, backed with famous KLEEN-STIK peel-and-press adhesive, produces self-sticking outdoor displays that last longer, stay brighter, stick tighter on practically any surface. Waterproof, fade-proof, scuff-resistant — impervious to most oils, grease, salt, and acids. No harmful shrinkage or expansion on location.

KLEEN-STIK Solid Adhesive-Backed PRINTING STOCKS

"FLEX-STIK" . . Extra-strong, extra-flexible rubber - impregnated stacks, litha coaled or uncoated, for long-lost-ing, clean-removing Paint-of-Sale Signs, Bumper Strips, Track Signs, and other

KLEEN-STIK Makes It!

KLEEN-STIK Products, Inc.

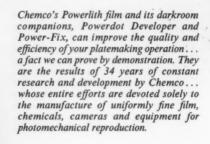
Pioneers in Pressure-Sensitives for Advertising and Labeling 7300 West Wilson Avenue, Chicago 31, Illinois

PLANTS IN CHICAGO, NEWARK, LOS ANGELES AND TORONTO



Precise illustrations make fine reproductions when you use POWERLITH film

The excellent qualities of Chemco's Powerlith film are readily proved by comparative tests in your darkroom. It has exceptionally high contrast and produces extremely hard dots and crisp lines free from "squeeze-up" during development. Its sensitivity and fine balance over the entire scale produces halftone negatives of wide tonal range. Powerlith is available in both regular and thin base in 14 sheet sizes and 19 roll sizes.





CHEMCO PHOTOPRODUCTS CO., INC.

Main Office and Plant-Glen Cove, N.Y.

Atlanta

Boston

Chicago

Dallas

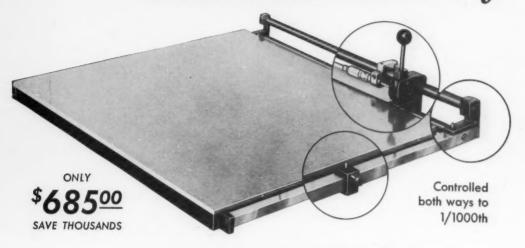
Detroit

New Orleans

New York

Chesley F. Carlson

Controlled Accuracy

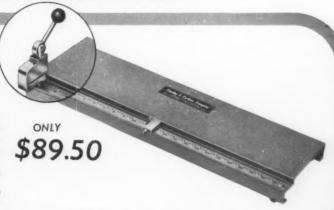


THE CARLSON PHOTO-COMPOSING

SPACER. Accurate to 1/1000th, this Carlson Photo-Composing Spacer does the work of machines costing thousands in stepping multiple negatives or on plates. Utilizing this proven, accurate punch-and-hole system with micrometer control, the Carlson Spacer operates at 4-times the speed of hand stepping—while maintaining perfect dot-for-dot register. Write for full details.

THE CARLSON STEP-AND-REPEAT PUNCH

This is practical equipment for the smaller lithographer. Although this is a fine precision-made, all-steel punch which steps with hair-line accuracy, it costs only a few dollars. The Carlson Punch utilizes our proven punch-and-hole system. It provides lock screw setting of three point optical finder, 24" etched stainless steel rule and self-aligning throat-stop for controlled accuracy with Carlson Master Strips. Write for details.



NOTE: Any time within 18 months after purchasing a Carlson Step-and-Repeat Punch, you may trade it in at full price on a Carlson Photo-Composing Spacer.

Chesley F. Carlson Company

BEN FRANKLIN BUILDING . MINNEAPOLIS 15, MINNESOTA

The MAGIC OF CHEMISTRY

quality dampening

Lithography itself is a chemically-controlled process. And full advantage of chemical magic has been taken in the treatment of Aquatex and Dampabase dampeningroller coverings.

That all-important factor to the lithographer—
even dampening—guided our textile experts in developing
a new perfect chemical treatment to assure you consistent,
even dampening over a longer period with Aquatex outer
covering and Dampabase undercushion.

Aquatex and Dampabase stay smooth, won't creep or wrinkle, won't "fuzz" and mar good impressions. It will pay you to insist on original Aquatex and Dampabase, either in the familiar dispenser roll or in pre-cut lengths with laces or drawstrings. Order from your supply house. In Canada, order from Canadian Fine Color Company.

A SIZE FOR

GODFREY ROLLER COMPANY

They're better because they're seamless

ROLLER MAKERS FOR 93 YEARS

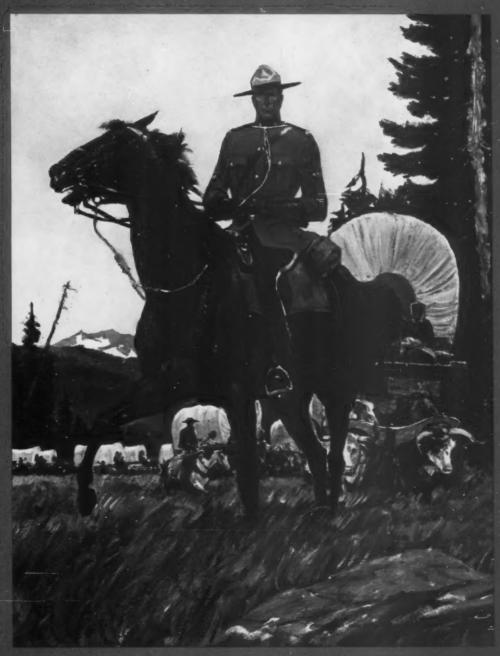
211-221 NORTH CAMAC STREET . PHILADELPHIA 7, PA.

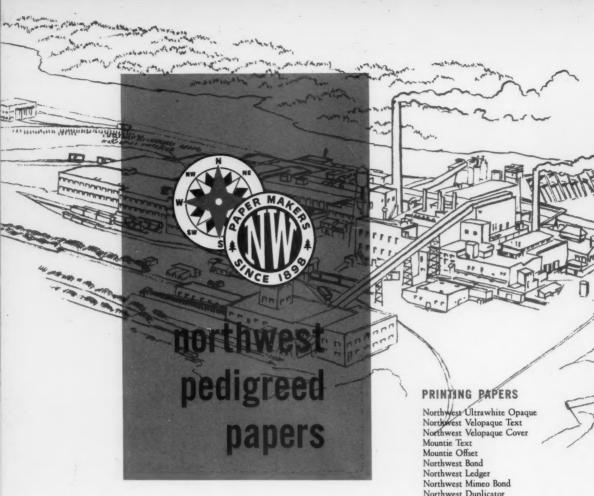


THE MORTHWEST PAPER COMPANY, Cloquet, Minnesota Mills at Cloquet and Brainerd, Minnesota

northwest pedigreed papers

always make good printing better





THE NORTHWEST PAPER COMPANY, Cloquet, Minnesota

SALES OFFICES

Chicago 6, 20 North Wacker Drive Minneapolis 2, Foshay Tower Saint Louis 3, Shell Building New York 17, 420 Lexington Avenue

Lithographed upon NORTHWEST VELOPAQUE TEXT 25x38-70 Pound



Northwest Ultrawhite Opaq Northwest Velopaque Text Northwest Velopaque Cover Mountie Text Mountie Offset Northwest Bond Northwest Bond Northwest Ledger Northwest Ledger Northwest Index Bristol Northwest Duplicator Northwest Index Bristol Northwest Post Card Mountie E. F. Book Mountie Eggshell Book Carlton Bond Carlton Mimeograph Carlton Ledger Carlton Duplicator North Star Writing Non-Fading Poster Map Bond

ENVELOPE PAPERS

T

C

fa

Mountie Northwest Nortex White Nortex Buff Nortex Gray Nortex Ivory Carlton

CONVERTING PAPERS

Papeteries Drawing Adding Machine Register Lining Gumming Raw Stock Cup Paper Tablet THE MOST IMPORTANT NEW ADVANCE IN PAPER CUTTERS SINCE ELECTRONIC SPACING AND HYDRAULIC CLAMPING



THE NEW ADJUSTABLE TRULY FLEXIBLE LAWSON CONTOUR CLAMP

Hydraulics plus air assures uniform clamping pressure regardless of surface irregularities.

The new Lawson Adjustable Truly Flexible Contour Clamp flexes to conform to the irregularities in the surface of the pile or piles. It gives full, uniform clamping pressure all the way across the work being cut. The result is unmatched cutting accuracy and production.

No longer do you have to pad the clamp or reduce the height of the lift to avoid inaccurate cutting of multi-color work. Lawson solves the problem with hydraulics plus air...giving you a truly flexible clamp that is easily adjustable for each job.

Optional equipment on all Lawson Leadership Line Hydraulic Clamp Cutters. Write for full details!

ANOTHER NEW LAWSON LEADERSHIP YEAR PRODUCT



THE LAWSON COMPANY

DIVISION OF MIEHLE-GOSS-DEXTER, INC.
426 WEST 33rd STREET, NEW YORK 1, N. Y.

CHICAGO 608 So. Dearborn Street BOSTON 140 Federal Street PHILADELPHIA 1015 Chestnut Street DALLAS 724 Young Street ATLANTA 595 Wimbledon Road, N.E.



Usual Dampener Problems Eliminated

Here's an entirely new approach to dampening the 3M Brand Dampening Rollers and Sleeves that eliminate problems caused by ordinary cloth or paper dampening methods.

It's a trouble-free system that gives you more productive press time every day.

This new system's "hydrosized" sleeves were specially developed in 3M's Research Laboratories to achieve the exact moisture retentive qualities for perfect wetting. The 3M Composition Sleeve is a uniformly-absorbent, highly water-retentive material. Formed into a perfectly-uniform sleeve, the durable composition material maintains its caliper and water-retentive properties throughout its entire press life. It does not "beat down"—does not require press adjustments as ordinary cloth dampeners do.

Trip

Abs

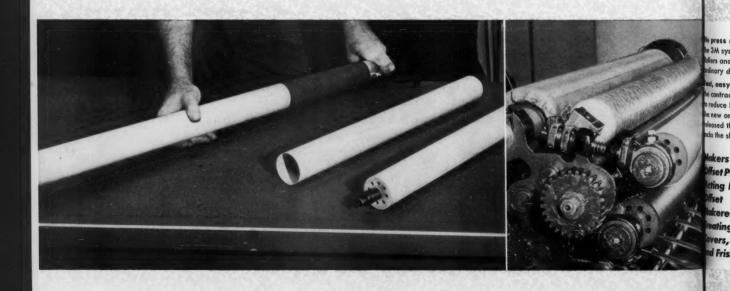
to f

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Less

Check the 12 important profit-building advantages of 3M Brand Dampening Rollers and Sleeves—you'll find they offer important time saving—quality improving features never before available with any other dampening method.



nhat gives you greater weaner, better quality work!

12 REASONS WHY THE 3M DAMPENING SYSTEM PUTS MORE PROFITS IN OFFSET PRINTING

Triple-ply water retention—retains more moisture, releases it uniformly. Toning, scumming and linting problems are sharply reduced.

Absolutely no lint—specially formulated "Hydrosized" 3M Sleeves are 100% lint-free. Your jobs stay clean from start to finish!

Faster changes—most-convenient-of-all dampener system. Patented 3M system gives you more productive press time. Color changes without washup—go from black to yellow without dampener change. Merely wipe sleeve with press wash. Think of the time saving!

Positive setting—3M Dampening Sleeves are completely uniform—don't wear down. Your first setting is your last setting. No adjustments from change to change.

less dampener changes—3M Sleeves won't lint-off, creep, wrinkle or tear. No laundering, drying or sewing. Durable composition sleeve maintains uniform water-metering qualities throughout press life. Result: less bother for you.

Save time, money, space—no more washing effort or equipment . . . 3M Sleeves are ready to run after a quick wipe. No spare sets needed!

No patterns or seam marks—3M Sleeves are smooth and wet evenly all over. The pre-formed porous material provides smooth, seam-free dampening.

Long water-retention—Triple-ply, controlled reservoir 3M Sleeves hold damp even over lunch hour shutdown. If dampeners dry out on long stops, simply wipe with fountain solution—they're ready-to run!

Better control—"Hydrosized" construction means uniform wetting—smooth surface permits perfect kiss settings for uniform application to plate.

Better color control—"Hydrosized" Sleeves meter out precise amount of water, cut emulsification and produce brilliant color rendition.

Better plate mileage—seamless, smooth 3M construction doesn't scrub or wear plates. Even wetting and uniform compressibility prevents plate damage.

In press modifications are required with the 3M system. The contractible 3M Dampening tollers and "Hydrosized" Sleeves replace ratinary dampener rollers.

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ore

est, easy sleeve changes are achieved with the contractible 3M Roller that uses vacuum oredue its size. The old sleeve slips off . . . the new one on in seconds. When vacuum is beased the roller returns to normal size and the sleeve firmly in place.

Makers of 3M Brand Photo
Miset Plates, 3M Brand Positive
Using Plates, 3M Brand Photo
Miset Chemicals, 3M Brand
Makeready, 3M Brand Plate
Mating, Spherekote Tympan
Overs, Blankets & Drawsheets
Matinsket Paper.



City.

3M Dampening

Rollers and Sleeves

State

Printing Products Division, Minnesota Mining and Manufacturing Co., St. Paul 6. Minnesota

Please send me complete details on 3M Dampening Rollers and Sleeves

Name Title

P.:----

Firm_____

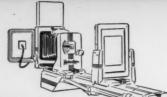
Address

MINNESOTA MINING AND MANUFACTURING COMPANY

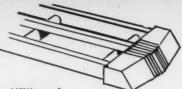
... WHERE RESEARCH IS THE KEY TO TOMORROW



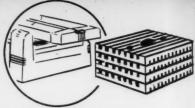
"3M" is a registered trademark of Minnesota Mining and Manufacturing Company, Saint Paul 6, Minnesota. General Export: 99 Park Avenue, New York 16, New York. In Canada: P.O. Box 757 London, Ontario.



NEW—precision machined in jigs and fixtures, no sheet metal or fabrications. One piece cast-metal members.



NEW—steel
welded track, one piece with center
guide and cross supports, precision
machined and planed.



NEW—floating rubber suspension to effectively dampen vibration.

ALL NEW-ALL METAL

ROBERTSON 48C

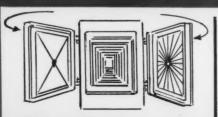


MIDDLEWEIGHT 24" AND 31" CAMERA MODERN SUCCESSOR TO THE "RELIABLE" (CD)

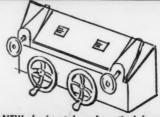
Now, for the first time, Robertson makes available an all-metal camera in the same price range as wood cameras. The "480" is a middleweight camera designed for requirements less exacting than those for Robertson's Comet and Tri-Color cameras. Write your local dealer or direct to Robertson for details and prices.

ROBERTSON PHOTO-MECHANIX, INC. - 7440 LAWRENCE AVE., CHICAGO 31, ILLINOIS

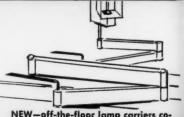
Robertson PHOTO-MECHANIX



NEW—swinging doors for ground glass and film holder.



NEW-horizontal and vertical lensboard control from darkroom.



NEW—off-the-floor lamp carriers coordinate lamp and copyboard move-

There's a "Hammermill" paper for nearly every business printing job

(Check this list of improved quality papers – order them from your Hammermill salesman)

HAMMERMILL BOND—Lends fine appearance, extra strength, greater bulk and snap to letterheads, second sheets, printed forms, advertising enclosures. Clean, bright bluewhite and 13 handsome colors. Famous watermark. Bond, Rippletone and Linen finishes. Envelopes to match.

HAMMERMILL OFFSET—Gives extra realism—extra sales appeal to product illustrations. A firm, lint-free sheet which saves ink and make-ready time. Outstandingly level printing surface. Wide choice of finishes, sizes, substance weights.

HAMMERMILL COVER—Unusually like-sided for "work and turn"—letterpress or offset. High bulk for weight. Radiant white, standard white, 9 colors. Scores, creases, embosses, die-cuts beautifully. Antique, Ripple finishes.

HAMMERMILL LEDGER—For sturdy accounting forms that win repeat business because their low-gloss surface reduces eye strain. Takes near ruling, printing and writing. Choice of Ledger or Posting finishes.

HAMMERMILL MIMEO-BOND—A lint-free mimeograph paper that is favored by pressmen for colorful sales letters, price lists, menu inserts, etc. Exclusive "air-cushion" surface minimizes set-off. Bright white and 7 colors.

HAMMERMILL DUPLICATOR—For fast, trouble-free printing of bulletins, invoices, reports, price changes and other jobs to be later used on spirit or Azograph duplicators. Choice of 6 like-sided colors and bright blue-white.

DURA-GLO COVER—Pleases customers because the satin gloss of its plasticized surface can be renewed with a damp cloth. Bright white and 7 sparkling colors. Uncoated side is pure white cover stock.

COCKLETONE BOND—Lets you provide customers with luxury paper at modest cost. For superior letterheads,

insurance policies, important documents. Fluorescent bluewhite. Air-dried, tub-sized. Matching envelopes.

HAMMERMILL INDEX —Colorful, sturdy, card-weight stock with a level, well-sized printing surface. Excellent choice for index cards and advertising cards and folders. White and 6 colors. Wrapped in 100 and 200-sheet packages for convenient storage and use.

HAMMERMILL OPAQUE—Combines unusual printability with radiant brightness which imparts an extra sparkle to type, solids, illustrations. Extra opacity for "two-sides" printing. Choose from 4 finishes and 6 weights.

HAMMERMILL SAFETY—For checks, negotiable instruments and all "money value" printing. Sensitized surface immediately reveals attempted alteration. Strong, durable. Prints well, letterpress or offset. 7 colors, 3 surface designs.

HAMMERMILL TRANSLUCENT—A moderately priced paper that meets the growing demand for printed "white-print" masters. Prints well; gives fast, clear whiteprint reproduction. Outstandingly clean.

WHIPPET BOND — Balanced, uniform quality, is an outstandingly clean, unwatermarked bond paper. Firm surface for fast-running production over all kinds of printing equipment. For business forms, sales and advertising literature. Bright blue-white; 6 colors, 4 weights.

HAMMERMILL WOVE ENVELOPES—A mill brand white wove envelope you can recommend with pride. Outstanding appearance. Superior bulk. Bright, opaque, well-made, easy to print. Wide choice of popular styles and sizes.

Also: Hammermill Safety Bond • Manuscript Cover Post Card • Management Bond • Whippet Ledger Whippet Mimeograph • Whippet Duplicator

Superior Packaging: Handsome, functional packaging adds to the good value built into Hammermill papers. Sturdy "shelf-service" cartons, weather-tight ream wrappers, easy-to-read labels.

Want a card-weight copy of this guide for your desk or wall? Ask your Hammermill salesman or write to Hammermill Paper Company, 1613 East Lake Road, Erie 6, Pa. To please your pressmer



DON'T BUY OFFSET... you see Davidson Dual-Lith

RUN JOBS 2-UP ON 14"x 171/2" and PRINT BOTH SIDES AT

DAVIDSON DUAL-LITH MODEL



The big sheet size of Davidson Dual-Lith Model 233—combined with Davidson's patented 2-Cylinder Principle—is putting

many a printer way out in front of his competitors. This rugged production machine prints both sides of ganged-up jobs simultaneously...delivers 10,800 impressions per hour at normal operating speeds! Simultaneous two-sided lithography is accomplished by offset lithography on one side and direct lithography on the other. In many cases where the quality of direct lithography is adequate for the requirements of the job, tremendous savings can be effected

by running both sides simultaneously. On 8½" x 11" jobs printed two-up and on both sides, the runs are off in one-quarter of normal running time. On smaller page sizes, you can gang up as many units as you want within the big 13" x 17" form area—even add a special segment for a full 14" x 17" printing area!

For conventional offset, Model 233 provides clear, sharp reproduction of line and halftone work...superior coverage of large-area solids...sparkling multi-color reproduction in hairline register. And Davidson's unique 2-Cylinder Principle with removable segments gives you a choice of 8 quality printing methods on ONE machine—



Seeing's believin'...make us prove our claims!

- until

let's you select the best process for the job at hand!

Model 233's Versatility is unmatched in the small offset machine field. In addition to printing both sides at once, you can Davengrave distinctive stationery; use dry offset for long runs, true color reproduction; print directly from rubber plates, curved electrotypes, Linotype slugs or T-bottom type; imprint literature, cartons and packages by conventional offset or a variety of letterpress methods; number horizontally or vertically, separately or in combination; and perforate a wide variety of stocks separately or in combination with numbering.

DAVIDSON CORPORATION

A Subsidiary of Mergenthaler Linotype Company 29 RYERSON STREET, BROOKLYN 5, NEW YORK

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...the fastest-setting offset ink you can buy

SPLIT-SEC, newest product of GPI research, is the answer to your need for an offset ink that not only sets faster than any you've ever tried—but prints better too. Sets in a wink and dries to a smudgeproof, smearproof finish...yet won't skin in can or fountain. Permits quicker back-up of work-and-turn jobs, faster speeds on multicolor presses. SPLIT-SEC prints sharper... screens and small reverses stay open and well-defined. And it lays smooth as satin to assure uniform solids with fewer "hickey" problems. Traps better too, both wet and dry. You can run SPLIT-SEC with little or no spray and less acid in the fountain...consequently lose less time for wash-ups—lengthen plate and roller life.

Order a can of SPLIT-SEC today from your

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- Sets almost instantaneously even without spray
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- In black and all colors

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Same fast-setting and quality features

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Division of Sun Chemical Corporation • 750 Third Avenue, New York 17

Branches in all principal cities

Sun Chemical's Graphic Arts Group: GENERAL PRINTING INK Gravure, Letterpress, Offset Inks and Supplies GEO. H. MORRILL Newspaper Inks
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MANIFEST BOND gives better impressions at lower cost because this economy paper has the greater bulk and appearance of a more expensive sheet.

MANIFEST BOND is moisture-controlled for accurate register, smooth performance

and a better-looking job throughout the run. It is surface-sized for better "erasability": comes in six eye-appealing colors and a clear white. Ask your Franchised EASTERN Merchant for a free sample packet of MANIFEST BOND today!

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10

EXCELLENCE IN FINE PAPERS

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Manifest Bond

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE . MANUFACTURERS OF FINE BUSINESS PAPERS AND PUROCELL PULP MILLS AT BANGOR AND LINCOLN, MAINE . SALES OFFICES. NEW YORK, BOSTON, CHICAGO AND ATLANTA.



Hairline Register

AT ANY SPEED FROM MAKEREADY UP TO 7000 PER HOUR!

Once you've set the guides and completed makeready on a Miehle 29 or 36,
just ease the press up to running speed and let it roll...register will be exact on
every sheet...at any speed. With the swing gripper transfer mechanism,
there's no variation in register when going from makeready to top running speed. It's right on the dot.

This is just one of the Miehle features that means finer quality. Others too are important; such as, True Rolling Cylinders, positive sheet control, ample ink coverage and efficient dampening and many more. Investigate the 29 and 36 Offsets—especially the *swing gripper transfer*. In the 23x29" and 23x36" range, this mechanism will handle *all* hairline register jobs with the consistent precision that you demand.





the toughest, longest-lasting film of any lacquer ever

Here's a revolutionary lacquer that comes in two types—for surface and deep etch plates. Both have bonding strengths 100 times greater than any other lacquer. Little Benjy produces a film of high flexibility . . . no cracking when plate is wrapped around cylinder (and that's when 70% of all plate damage happens.) Moreover, this plastic lacquer film exhibits both tremendous affinity for ink and high repellency for gum and water.

Little Benjy Deep Etch Lacquer can be used on aluminum plates with *no copperizing!* Pressmen are finding that the image is virtually indestructable. They're getting longer runs without binding. Plates print sharper.

It's easier to use, too. It's self-leveling and smoothspreading. You owe it to yourself to try it soon. Order from your jobber or write Knox Soap Company direct.

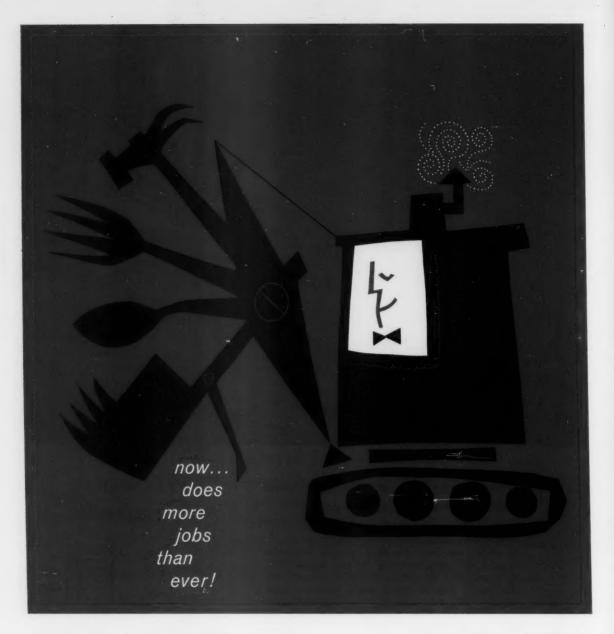
DEEP ETCH LACQUER





SPECIALTY CHEMICALS FOR LITHOGRAPHERS

KNOX SOAP COMPANY . 3300-22 W. CERMAK RD., CHICAGO



EAGLE-A QUALITY TEXT with the new COVER WEIGHT

Pass the word along to your customers — famous Eagle-A Quality Text is now more versatile than ever! It's available in a new Cover Weight in white and matching colors... in a new, improved "Brite White" in text and cover weights, with greater opacity... and in new sizes in six eye-catching colors. Now you can specify Quality Text and Cover Weight for more jobs than ever — brochures, catalogs, annual reports and programs in a wide variety of sizes. And you can order envelopes to match.

You'll like the economy of this fine printing paper, too. Write for a sample portfolio.



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EDITORIALS



A Successful Campaign

ADVERTISERS, normally among the fiercest competitors when it comes to selling products to the public, last month joined forces and showed, in a united way, the real power of their medium.

Acting under the general direction of the Advertising Federation of America, the advertisers enjoyed one of their most successful campaigns in many a year.

They weren't selling a product this time. In fact they were trying to unsell one—a six per cent tax on advertising enacted in Baltimore. Such a negative approach may alarm the positive thinkers, but they may be assured the cause is a just one, for the tax, as ML asserted editorially in January, is an arbitrary and discriminatory one.

In point of fact, the victory is not yet a complete one, but at least the AFA has secured from the Mayor of Baltimore an announcement that he has had a change of heart in regard to the tax, which he had so strongly advocated. He even went so far as to support bills in the Maryland State Legislature to outlaw all advertising taxes in the state in the future. That's something like locking the barn door after you yourself have stolen the horse. Under the circumstances, of course, no one will quibble.

But as long as the tax continues in force (the mayor is talking about letting it ride until year's end) it is doing serious injury to business in Baltimore. One company already is reported to have located outside the city to avoid the tax and others certainly have been considering that recourse.

The AFA last month called on Mayor D'Alesandro to rescind the tax as of Jan. 1, 1958, rather than Jan. 1, 1959. Meanwhile, similar taxes are in the mill in St. Louis and in Norfolk, and at press time, there were legislative rumblings in Woonsocket, R. I.

Opposition to the tax has come from all quarters—management, labor, Republicans and Democrats, and it has been especially well organized and effective. To consider dropping the campaign against the tax at this time of partial victory, however, is unthinkable. It must be wiped off the books completely, and to stay, and it should be nipped in other cities before the idea is grabbed up wholesale as a sinecure for city treasuries.

One ominous note in the Baltimore mayor's turnabout should be all that is needed to stimulate this opposition. The mayor was quoted as saying that, while he had fostered the tax as the only practical source of revenue when it went into effect, "the present business recession has caused me to change my mind."

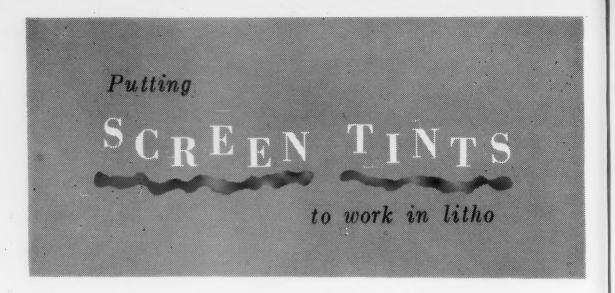
When business picks up again, will Mayor D'Alesandro again put his blessing on the tax? Advertisers, lithographers and all others with a stake in the graphic arts better be ready to see that he doesn't.

Explaining Lithography

THE lithographic salesman sometimes has tough going in trying to explain the mysteries of the process to the printing buyer or the layman. Especially is this true as regards color separations and color printing.

The West Virginia Pulp and Paper Co. last month issued a booklet ("Inspirations No. 208") which presents the whole subject in a concise and lucid manner. It uses an enlargement of a portion of da Vinci's *Mona Lisa*, to show how the image is broken up photographically into the four component color plates and how these are combined to print the picture.

Every lithographic salesman will want a copy of this booklet, which is one of the finest examples of useful advertising (so typical of our graphic arts suppliers) that ML has seen in a long while.*

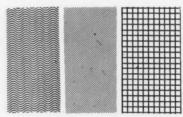


By John Scouller
The Hurley Co., Camden, Ark.

PROBABLY every lithographer is familiar with the engraver's Benday machine. This tint laying machine still is in wide use by relief platemakers for applying different patterns and designs to both line and combination cuts. Still more important it is used to apply screen tint areas—areas which will print a uniform gray. But rarely is one ever found in an offset house. Yet the need for the product of the machine—chiefly screen tints—is just as great in offset lithography as in letterpress printing.

One substitute is the pattern sheet, which is on the market in great variety and in daily use by artists and preparation personnel in the offset shop. These sheets carry a printed design or pattern on the face of a clear sheet of acetate and an adhesive coating on the reverse side for easy application to the art. The sheets can be obtained in either black or white and at least

one brand comes in red and other colors. After a sheet of the desired design has been laid down on the art,



Several typical Zip-A-Tone patterns

it can be cut with a knife or needle, corrected with China white or black tempera, and even lifted without damage to the art.

Separate Overlays

Or, sheets without the adhesive backing can be used as separate overlays. On some of these the pattern can be scraped off where it is not needed. One product comes with a white pattern on clear acetate which can be changed to black by applying a chemical with a brush. Certain of these sheets, both the adhesive and the non-adhesive types, can be obtained with uniform dots or lines of various screen size and tone density which can be photographed as line copy at a reduction to obtain an even tone of gray without using a halftone screen.

But since these sheets can be used only in the preparation of line copy, the coarseness of the screen often is objectionable. Also they can not be combined with halftone copy. Some other method of getting solid areas of different shades of gray must be used. For example, often it is desirable to surround a halftone with a plain gray background.

Two different approaches are available to the artist or the preparation department. The first and least desirable is to use gray paper and make a paste-up of the photograph on the paper. Some plants use gray cover stock.

Recently put on the market is a series of special gray papers in different gray densities. These can be used to obtain the shade of gray desired. After the gray paper and photograph have been pasted carefully down on a support, the whole piece of art is shot as a normal halftone. The result depends on the care and skill in making the paste-up. Poor cutting, shadows, smeared paste, or erasing will reproduce clearly.

Screen Tint Negatives

A better method—though probably a more expensive one—is to use halftone screen tint negatives. These are

Mr. Scouller is a graduate of Carnegie Tech's School of Printing Management. After graduation he worked for the Country Life Press division of Doubleday and Co. Accepting a commission in the Corps of Engineers, U. S. Army, he was assigned to the Psychological Warfare organization at Ft. Bragg, N. C. as the Reproduction Officer and Platoon Leader. He is now with the Hurley Co., a leading yearbook house in the Southwest.

negatives or positives which carry a uniform dot throughout the entire sheet of film. They can be made by the average camerman if care is taken. Using a magenta contact screen, he makes a tint negative by photographinp a plain white sheet attached to the copyboard. (It is best to throw the camera out of focus to avoid carrying any spots or marks which are on the paper.)

Or, a tint negative can be made by making an extended flash exposure using the lamp that is used to obtain the shadow dot when making a normal halftone negative. The OA filter can be used on the lamp but is not necessary if a shorter exposure is desired. Several trials will probably be necessary to determine the proper length exposure to produce the size dot desired. Some cameramen advocate using a softer working developer than the normal high contrast developer used for regular halftones. This is by no means a necessity.

Shops using the glass screen will probably find photographing the white sheet of paper the best means of obtaining the tint negatives.

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These master tint negatives can then be contact printed to obtain additional negatives of the same percentage or positives of opposite value. For example, a 40 percent negative, that is, a negative which will print 40 percent of black, can be contact printed to obtain a positive which will print 60 percent of black. In addition, this positive can be contact printed to obtain additional 40 percent nega-

However, the average cameraman will run into several difficulties. First, the original master tint negatives he makes are halftone negatives and are subject to streaks and uneven areas due to faulty development. They will also show any defects of the screen used. Such defects might escape notice in a halftone which has detail to hide the defects of the screen or the errors in development, but on a screen tint negative such defects are very clear and are objectionable. In addition, the negative must be carefully inspected during development so that it will be pulled at the exact instant



Demonstration of screening produced by a chemical developer (Craftint)

to obtain the size dot desired. This makes it difficult to produce other master tint negatives of the same dot size in the future.

Commercial Tint Negatives

An easier method is to purchase the master tint negatives. These can be obtained in 20x24" sheets and larger. The 20x24" size starts at \$5 and can be obtained from local litho suppliers. These screens can be used either as master negatives or can be stripped directly into the flat. By using them as masters, a complete range of screen tint negatives from 10 percent to 90 percent can be had for as little as \$25. This is certainly a wise investment, even for the smaller shop.

If the lithographer intends to use the screen tint method described above, he should instruct his preparation department or artists on the proper methods of preparing their camera copy. Tints darker than 70 percent should be avoided since they do not print clean enough under average masters (45 percent, 15 percent, etc.). Although such tints can be made, it is very difficult to obtain uniformity. Such items as type of plate used, length of exposure, ink film coverage and paper will alter the actual printing percentage obtained. Hence it is best to stick with 10, 20, 30, 40, 50, 60, and 70 percent tints.

As an aid to your customers or artists, it is well to print samples of these on different types of stocks, using the type plate and exposures which you intend to use in the future. This helps the customer to visualize what he will obtain with your various screen tints. Naturally, if you use more than one screen ruling, it is best to print the samples in these different screens-120-line, 133-line, etc.

If only type or plain line copy is to be run in a gray tint instead of black, all that is necessary is that the dummy be marked with the percentage of gray desired. The offset stripper then can lay a sheet of the appropriate screen tint negative behind the master line negative when the plate is burned or when the positive is made.

Two Methods for Gray

If a solid area of a gray is desired, either one of two methods can be followed:

1. The easiest method is simply to mark the dummy as in the first example. This is the method used for

Set of screen tints produced by the By-Chrome Co., Inc.

letterpress Benday and might be easier for artists schooled in letterpress art preparation. The offset stripper can then cut out on an overlay flat the areas to have the screen and make the necessary masks or opaquing to register the screen to adjacent halftones, reverse type, etc.

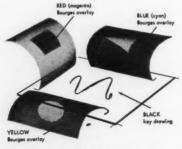
2. Or the artist can make an overlay for each different gray area, using red or black masking ink or solid adhesive sheets on this overlay, just as he would for a color overlay. These overlays then are shot as line copy and used as overlays to the master black flat or negative.

Often it is desirable to print designs or type in a gray behind black type or line work. Here, again, it is best to make an overlay, keyed in with register marks.

Once the artist learns these simple preparatory techniques and understands what tint negatives will do for him, he will no longer try to lay down even grays with tempera but will merely indicate on his dummy the gray he desires, or, better yet, he will make an overlay.

This new freedom should encourage the greater use of solid areas of gray on what would otherwise be plain black and white line art. It will also eliminate much of the halftone art that must be shot either as a dropout or as a combination halftone. Needless to say it will eliminate much two-color printing where a gray ink is the second color.

Just as the screen tint negatives can be used to print gray with black ink, so too can they be used to produce various tints of color in two-color printing. The art preparation is the



Bourges preseparated art work consists of three transparent color overlays over a black and white key drawing.

same, simply another overlay, keyed to the master color art. By turning the angle of the screen negative which will print in the color, the color screens and the black screens can be overprinted to obtain still additional colors.

The next step is the use of tints in four-color work. To obtain lettering or backgrounds of various uniform colors is difficult if such work is done in an art medium and then separated at the camera. A far easier and cheaper way is to set the type and do the art in black and white and then use tint negatives of various percentages with the process inks to obtain the

desired colors.

Charts, such as the new LTF Color Chart, are available which indicate the necessary combinations of process inks which will produce the particular color you want.

Although the greatest use of screen tints in four-color work will be in their use in conjunction with other full-color copy, the screen tints themselves can be used as an art medium.

Once the lithographer puts screen tints to work for him, the many advantages which they offer will become evident. They will soon become a valued tool in his bag of tricks.*

Screen Tint Suppliers

- Transograph Co. (recently purchased by Chart-Pak, Inc., Leeds, Mass.) Make "Contak Shading Film," a pattern sheet.
- BEN DAY, Inc., 118 E. 28th St., New York. "Artist Shading Sheets" and "Press Sheets" (adhesive backing), in addition to the well-known machine.
- BOURGES, INC., 80 Fifth Ave., New York 11, N. Y. "Transopaque" for overlays (a transparent red sheet useful for indicating screen areas) also 100 percent "Colortone" sheets for the same purpose.
- PARA-TONE, INC., 547 S. Clark St., Chicago 5, Ill. Manufacturer of "Zip-a-tone," one of best known adhesive pattern sheets, and sheets for overlay masks.
- CRAFTINT Mrg. Co., 1615 Collamer Ave., Cleveland 10, O. "Craftone Shading Sheets" (three series of dot pattern sheets in various percentages). Singletone Drawing Paper—drawing paper with pattern which is turned black when chemical is brushed on; Doubletone Drawing Paper—same as Singletone, except has two patterns; Engravers Top Sheet—acetate sheets with black or white patterns or lines. Non-adhesive for overlays. Patterns can be rubbed off as desired and white sheet can be made black with chemical; MultiColor Process Boards and Films—similar to Doubletone, especially suited to three- and four-color work since boards and films are pre-angled; Craft-Color—red and black sheets for masks on overlays; Color-Vu Papers and Boards—gray paper of various values, for pasteup work.
- ROLL-O-GRAPHIC CORP., 133 Prince St., New York 12, N. Y. Tint negatives, size 20 x 24" and 22 x 28", 120 and 133 line screen, 10 to 80 percent.
- BUCKBEE-MEARS Co., St. Paul 1, Minn. Halftone tints, six values, in screens to 133, 14 x 17", 16 x 20", and 20 x 24". (Also on nonstrip glass.)
- ByChrome Co., Box 1077, Columbus 16, O. ByChrome Screen Tints, six values, 20 x 24"; Byrum Commercial Tints, six negative or positive values, 133 and 150 line screen.



Judges examine winning poster.

Kubin-Nicholson, MacNaughton and Spurgeon Tucker win

Poster Awards

FOR the third straight year, Ford Motor Company was among the top three Grand Awards winners in the Outdoor Advertising competition sponsored annually by the Art Directors Club of Chicago. But, whereas Ford won first place in the previous two years, it fell to third in the awards just announced for 1957. SpurgeonTucker was the lithographer.

Producing the top winning poster for the Chicago Tribune, showing a cartoon of a cave man building a home, was the lithographic firm of Kubin-Nicholson. Second place went to a Four Roses poster produced by MacNaughton Litho. The competition was the 26th conducted by the Chicago club. The award to the Chicago Tribune marks the first time a newspaper has received the first prize in the national art competition.

Advertising agencies for the accounts were Foote, Cone & Belding (artist: Edward Renfro), for *Chicago Tribune*; Young & Rubicam (Kenneth Thompson), for Four Roses; and J. Walter Thompson (Scott Johnson), for Ford. First, second and third winners were selected in 17 classifications, in addition to the Grand Awards.

Louis Ingwerson, vice president and art director of J. Walter Thompson Co., headed the competition and exhibit committee. Awards will be presented at a luncheon in Chicago on March 13.★

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Lebanon Valley Offset

Suburban Pennsylvania offset shop has increased its business 12-fold in eight years, going from a loft to a million-dollar business by adhering to quality color lithography.

WHAT is it that spells success for today's lithographer? We have all heard the many cliches about quality, service, dependability, management, etc., but let's stop and ask a question. How many times have you seen a shop increase its volume of business twelve-fold within eight years? Not often, to be sure. But ML visited one recently in a small Pennsylvania town. It's the Lebanon Valley Offset Company, Inc., of Cleona, Pa.

Cleona is a small town immediately west of Lebanon, located about half-way between Reading and Harrisburg. Leaving Cleona to the west, a driver can't help but see the attractive modern plant of this most successful company which in eight years has increased its volume from \$79,000 to \$971,000.

The officers of this company don't believe they have any secret formula; instead they have evolved a working philosophy that is available to anyone.

They have taken the good points of others, combined them with the memory of their own mistakes (which, happily, have been very few) and have added the most important ingredient of all—teamwork.

Started in Loft Building

In 1950 Lebanon Valley occupied a loft building and owned a 17 x 22" Harris-Seybold press, a 22 x 34" Miller Ebco and a Multilith. A year later the company built the handsome, completely air-conditioned plant in Cleona.

Recent additions to the plant have given the company more than six times the space occupied in the origginal plant.

Equipment includes two 22 x 34" Miller Ebco presses, a 23 x 30" Harris-Seybold, and two 23 x 36" two-color Harris-Seybold presses. The plant utilizes a large Robertson Tri-Color camera and two smaller units together with a recently added Klimsch camera. All of this equipment was purchased new in the past five years.

George Hartman recently succeeded the late William P. Eckenroth as president of the company, after Mr. Eckenroth's death last November. Mr. Hartman, who also serves as director of sales, indicated that the company has found that a very successful business can be built by emphasizing and soliciting color work, which is 80 per cent of Lebanon's volume (much of it in four-color process).

Quality Improvement

"Obviously," he stated, "the close accounting of cost and inventory is most essential, but our constant research to continually improve our quality without greatly affecting our profit picture, has been our greatest catalyst."

"We have all heard the expression 'a person is known by the company he keeps.' We also could say that 'a company is known by the clients it keeps.' Some of the largest firms in the country have been coming back for many years because of LVO's authenticity of color reproductions," he commented.

Such companies as Du Pont, Philco, the Hershey Chocolate Co., Armstrong Cork, Bethlehem Steel and many others have cited LVO for quality and service. Lebanon Valley is prepared to offer a very fine creative art service and thereby relieve the client of considerable work.

Salesmen are supported by a program of regular direct mail advertising which has been very effective in stimulating sales and has been so well designed as to win several awards in the PIA Self Advertising Awards Competition.

Training Program

A majority of the company's 40 employes had no previous offset ex-



Handsome exterior of Lebanon Valley Offset plant in Cleona, Pa., between Harrisburg and Reading.





perience before joining the company. But, because of an effective training program, they have advanced rapidly and now are handling top flight color jobs which are completely processed within the plant. Lebanon Valley feels that it is a printing specialist only and therefore buys all composition and bindery from other shops specializing in those fields.

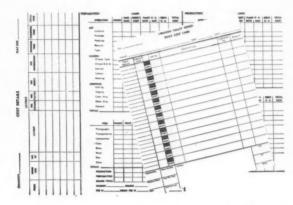
Many attractive benefits are available to the employes, including profit sharing, free hospitalization, \$10,000 in life insurance, paid sick days, vacation, and holidays. As a result, Mr. Hartman said, there is virtually no turnover. Employes meet regularly with management to discuss company problems and new ways of performing operations. These cooperative



Roy Deetz, supervisor of the stripping department, checks status of job on plant's production board.



View of the pressroom at Lebanon.



Two of the forms used by the company to keep an accurate picture of production costs in the shop.

meetings, which have resulted in a fine sense of teamwork, are one of the major elements which have contributed to LVO's success, the company feels. In addition to Mr. Hartman, officers are Joseph Uhler, executive vice president and general manager; and Richard Early, vice president and plant superintendent. *





Frank Yeager (1.) supervisor of the camera department and Daniel Steiner, artist for the company.



the lithographer's

hand

how to avoid some health hazards which exist in lithographic shops

> By Dr. W. Schweisheimer Rye, N. Y.

A LITHOGRAPHER came to my office recently. After a week of strenuous work he felt pain in his right hand and a strange fatigue and numbness in the third to fifth fingers.

He was extremely worried and awaited the verdict of the doctor in a state of tension. However, examination showed there was no connection of the nerve pain (neuralgia) in his hand with his work. The day before, (Sunday), he had played some golf in the country, for the first time in the new season.

The golf club had pressed hard against the palm of his hand, with consequent damage to the nerve, and pain and numbness. Short-wave treatment proved pleasant and helpful. The important thing, of course, was abstaining from golf. Still, it was several months before all unpleasant sensations disappeared.

Not every damage to the hand is connected with one's daily work. But the changes which the worker's hand suffers under the influence of mechanical, chemical and thermal (heat and cold) irritations, are numerous. Such changes are frequently characteristic of certain occupations.

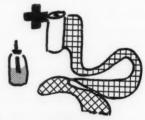
Following are some of the more

common ones to which lithographers are subject:

Calluses

Calluses, or callosities, are circumscribed patches of hard thick skin. Actually, they are a form of protection against harmful pressure from outside, by a tool or any hard objects such as are used by lithographers.

Engravers have as their most important tool the "plier" which produces a characteristic large and heavy callus in the center of the right palm. Permanent pressure of the tool would injure important parts in the deeper layers of the hand. The developing



callus represents a sort of protective dam that diminishes the strength of the pressure.

Coloring of the Hands

Lithographers cannot help coming in contact with coloring materials.

Lithographic inks consist of mixtures of varnishes and pigments with waxes, driers, resin, tallow, etc. Lithographic



pencils are made of lampblack, tallow, soap and shellac. They may produce not only a characteristic coloring of the fingers and hands, but some skin irritations as well.

Black lithographic inks and lithographic pencils are not liable to be irritating to the normal skin. Colored inks, however, contain finely ground mineral colors or synthetic dyes. These may occasionally cause inflammation of the skin (dermatitis) in oversensitive workers coming in contact with them. Methyl violet, crystal violet and malachite green are known to be skin irritants to sensitive persons.

Infections of the Hand

In every occupation and every trade the hands are the most important tools; they are irreplaceable. They must be in good, healthy and efficient shape in order to guarantee complete efficiency to the lithographer.

Wounds of the fingers or the hand which occur during work may become infected. As Sumner L. Koch has summarized the problem: "The trivial hand injury, promptly and accurately cared for, goes on to rapid recovery; neglected it may result in serious infection."

Injuries of the hand are common, but serious infections are rare with proper medical care. Good first aid treatment consists in application of an iodine solution or another alcoholic solution and use of a sterile dressing—and that is all!

Infection of the hand may develop

to a painful furuncle or boil. In the course of some days or within a week the boil is "ripe"; it ruptures and the yellowish-white content is extruded or may be removed mechanically.

The general hygienic condition of a lithographer may predispose to infection. Uncleanliness or unhygienic working conditions surely influence its growth. If there is any degree of general furunculosis, the urine should be tested for sugar, since a diabetic condition favors the incidence of furuncles.

Trembling Hands

The hands of lithographers, engravers, etc., must be steady. Diseases of the joints, such as gout or chronic arthritis, are most unpleasant for the worker. Still it is astounding to see older lithographers with stiff fingers and arthritis carry out any kind of fine work with absolute reliability. This is a victory of will over matter!

The lithographer's working ability may be impaired by trembling of the hands (tremor). Sometimes sheer exhaustion may be causing the trouble, and a few days of rest or a good night's sleep will restore the normal condition. General conditions may be the cause of the tremor such as anemia, convalescence after serious illness, a heart condition etc. With improvement of this condition, the trembling will disappear.

Certain far-reaching changes in the central nervous system may result in trembling hands, and it is not always possible to improve those conditions. We all know that mental excitement or long-lasting nervous strain can produce a temporary trembling of the hands. This disorder usually will disappear when the excitement or emotional upset is over.

An overdose of nicotine or alcohol may cause trembling of the hands. This sign of chronic intoxication, however, may not vanish until long after the habit has been discontinued. At any rate, a medical checkup is strongly indicated where trembling of the hands is a persisting symptom.

Allergic Hands

In a large lithographic plant, a good many workers had suffered from recurrent skin lesions of hands and arms. An intensive search was made for the cause of the trouble. The actual trouble-makers were proved to be the inks and the cleaning materials used for the plates and for the skin.

To clean their hands, the lithographic workers used a light mineral oil in which the inks were easily soluble. The hands were wiped off with cheesecloth. Afterwards common soap and water were used to remove the oil from the hands. Hypersensitivity of the skin (allergy), acquired after exposure for a year or longer, was a cause in about 25 percent of the cases.

Principal skin irritants in lithography are the ammonium and potassium bichromates used to sensitize the metal plates. Hypersensitive workers may develop dermatitis from solvents and cleaners such as benzene and turpentine, from the silver salts, cyanides, developers, glues, pastes and inks.

Sometimes it is hard to determine the irritating material. The lithographer comes in contact with a bigger variety of materials than he is com-



monly aware. A skin test (patch test) may help to discover the irritating material.

After the results of the test are known, exposure of the hands to the offending material must be stopped. This, as a rule, is sufficient treatment. The treatment must sometimes start with cessation of work, although in many cases an immediate improvement is seen as soon as the irritating material has been removed.





New LTF officers Andrew Donaldson (l.), president, and William H. Bulkeley, vice president, elected last month.

LTF Elects Donaldson At Chicago Meeting

By H. H. Slawson Chicago Correspondent A NDREW Donaldson, Jr., president of Strobridge Litho Co., Cincinnati, was elected president of the Lithographic Technical Foundation at the annual directors' meeting, Feb. 19 in Chicago. He succeeds John F. Perrin, U. S. Printing & Lithographing Co., Mineola, N. Y., who became a member of the executive committee

William H. Bulkeley, Connecticut Printers, Inc., Hartford, was elected vice president and Charles F. Roberts, Brett Lithographing Co., Long Island City, N. Y., was chosen secretary. George C. Kindred, Kindred, McLean & Co., Long Island City, N. Y., was reelected to another term as treasurer.

Newly elected members of the board's executive committee are retiring president John F. Perrin and the new vice president, Mr. Bulkeley, along with Harry E. Brinkman, Cincinnati Litho Co., Cincinnati; Lorne B. Campbell, Montreal Litho Co., Ltd., Montreal; Theo. A. Greifzu, Graphic Arts, Inc., Philadelphia; and Robert Wolff, Western Printing & Lithographing Co., Southwest Division, St. Louis, Mo.

Selected to serve on the finance committee with the treasurer, Mr. Kindred, were Elliott Donnelley, R.R. Donnelley & Sons Co., Chicago and Charles Rossotti, Rossotti Lithographing Co., North Bergen, N. J.

Two Resignations

Two board members, Ren. R. Perry, Harris-Intertype, Cleveland, and Frank H. Paganini, Security Litho Co., San Francisco, resigned. To fill these vacancies the board elected George C. Houck, Harris-Intertype and Ernest F. Wuthmann, Schmidt Litho Co., San Francisco.

At the general membership meeting which preceded the directors' meeting, six directors were elected for four-year terms to fill expiring terms of six others. The new members are the following:

U. Gordon Colson, U. O. Colson

Co., Inc., Paris, Ill.; John Eddy, Miehle-Goss-Dexter, Chicago; John Harris, Gugler Litho Co., Milwaukee; Chas. F. Roberts, Brett Litho Co., Long Island City, N. Y. Robert Wolff, Western P. & L. Co., St. Louis; and John T. Upton, E. S. Upton Co., New Orleans.

At the members' meeting, retiring president Perrin reported on his activities during the past year, and Wade E. Griswold, executive director of the Foundation, submitted a review of the year's accomplishments of the research group.

Committee Reports

Committee chairmen who also submitted reports at the membership meeting included the new president, Mr. Donaldson, as chairman of the 1957 executive committee; Z. Wayne Adams, Magill-Weinsheimer Co., research; Ralph D. Cole, Consolidated Litho Corp., New York, education; and Donald H. Black, Western Print-

ing and Lithographing Co., for the committee handling public relations, publicity, promotion and membership. Chairmen of the finance and marketing committees were absent but sent reports for record.

Cold weather, prevailing throughout the nation, cut attendance severely, but the proxies turned in provided the quorum under which business could be conducted.

The directors approved a conservative budget for the year which was reported to be in line with last year's experience.

It was also reported that the LTF Building Fund is approaching its goal of \$80,000 which the Foundation must raise by April 1. The group was optimistic about the success of this drive.

No date was set for a research committee meeting of the Foundation, although the board approved such a meeting. It will probably be held in Chicago later in the year. **



At LTF meeting: (clockwise from left): J. S. Perkins, Wallace Press, Chicago; Samuel Goller, Fine Arts Litho Co., Kansas City, Mo.; Theodore A. Greifzu, Graphic Arts Inc., Philadelphia; Don H. Black, Western Printing & Litho Co., Racine; chairman of LTF public relations, publicity, promotion & membership committee; Samuel Weil, Keller-Crescent Co., Evansville, Ind.; U. G. Colson, U. O. Colson Co., Inc., Paris, Ill., new chairman of LTF research committee; Harry E. Brinkman, Cincinnati Litho Co., Cincinnati; Z. Wayne Adams, Magill-Weinsheimer Co., Cleveland, retiring chairman of LTF Research Committee; W. E. Griswold, executive director of LTF; Andrew Donaldson, Jr., Strobridge Litho Co., Cincinnati, president; John F. Perrin, United States Printing & Litho Co., Gincinnati, president; John F. Perrin, United States Printing & Litho Co., Mineola, N. Y., retiring president; Naomi Berber, assistant secretary of LTF; Ralph D. Cole, Consolidated Litho Corp., Carle Place, N. Y., chairman of LTF educational committee; Charles Shapiro, educational manager of LTF; William H. Bulkeley, Connecticut Printers, Inc., Hartford, vice president; Charles C. Rossotti, Rossotti Litho Company, N. Bergen, N. J.; Mark Collins, Smith Litho Co., Ltd., Vancouver, B. C.; Ernest F. Wuthmann, Schmidt Litho Co., San Francisco; George C. Houck, and Ren R. Perry, both Harris-Intertype Corp., Cleveland; Robert Wolff, Western Printing & Litho Co., St. Louis; John Eddy, Miehle Printing Press & Mfg. Co., Chicago; Charles F. Roberts, Brett Litho Company, Long Island City, N. Y., secretary; Michael H. Bruno, LTF, research manager.

Litho Schools

- Canada—Ryerson Institute of Technology.
 School of Graphic Arts, 50 Gould St.,
 Toronto, Ont., Canada.
- Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, III.
- Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.
- Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.
- Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.
- Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.
- Nashville—Southern School of Printing, 1514
 South St., Nashville, Tenn.
- New York—New York Trade School. Lithographic Department, 312 East 67 St., New York, N. Y.
 - Manhattan School of Printing, 72 Warren St., New York, N. Y.
- Oklahoma—Oklahoma A & M Technical School. Graphic Arts Dept., Okmulgee, Okla.
- Rochester—Rochester Institute of Technology
 Dept. of Publishing & Printing, 65 Plymouth
 Ave., South Rochester 8, N. Y.
- Philadelphia Murrell Dobbins Vocational School. 22nd and Lehigh, Philadelphia, Pa.
- Pittsburgh—Carnegie Institute of Technology.
 School of Printing Management, Pittsburgh.
- San Francisco—City College of San Francisco.
 Ocean and Phelan Aves., Graphic Arts Department.
- St. Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Lauis 8, Ma.
- Vancouver-Clark College.
- West Virginio—W. Va. Institute of Technology. Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation Wade E. Griswold, Exec. Dir. 131 East 39th St., New York 16, N. Y.

National Assn. of Photo-Lithographers Walter E. Soderstrom, Exec. V.P. 317 West 45th St., New York 36, N. Y.

Lithographers National Association Oscar Whitehouse, Exec. Dir. 1025 Connecticut Ave., N.W. Washington, D. C.

National Assn. of Litho Clubs Edward L. Bode, secretary 504 Marjorie Ave. Dayton 4, Ohio.

Printing Industry of America Bernard J. Taymans, Mgr. 5728 Connecticut Ave., N.W., Washington, D.C.

Internati. Assn. Ptg. House Craftsmen P. E. Oldt, Exec. Sec'y. 307 E. Fourth St., Cincinnati 2.



Tucker Heads NALC Committee

Litho Clubs Convene May 1-3

Albert Tucker, chairman of convention committee for NALC meeting.

THE Washington committee for the NALC convention has announced a theme of "Springtime" for the 13th meeting of the association, May 1-3. The National Association of Litho Clubs will convene in the Shoreham Hotel.

Cherry blossoms and other spring settings for Mount Vernon, Lincoln and Jefferson Memorials, and the Tidal Basin will be featured in side trips for those attending the meeting.

Albert Tucker, a past president of

the national association, and president of Sauls Lithographing Co., Washington, is chairman of the convention committee. Mr. Tucker also is current vice president of the Washington Litho Club. He reported that the convention will open Thursday afternoon with registration followed by an educational meeting. In the evening convention guests will participate in a reception, buffet supper and a "Las Vegas Night" sponsored by a suppliers group.

An all-day business session follows on Friday with the evening open. A panel discussion of lithographic problems is scheduled for Saturday morning, with a series of round-table discussions set for the afternoon. The banquet Saturday evening will conclude the convention.

A sightseeing tour for the wives of delegates also is on the agenda. J. Leonard Starkey, of Dayton, is president of the NALC, which includes more than two dozen clubs.*



LNA Program Set

In Phoenix, April 28-May 1

Arizona Biltmore Hotel, Phoenix, will be scene of 53rd annual LNA convention.

ONE of the nicest vacation settings for a graphic arts convention in many a year is assured for the 53rd convention of the Lithographers National Association late next month. The group will hold its meeting at the Arizona Biltmore Hotel, Phoenix, April 28 - May 1.

One of the finest golf courses in the country and other recreational facilities should be a big attraction for members at the spring meeting. So should the business program, which has been tentatively formulated by the LNA staff, according to an announcement from Carl N. Reed, president of the association. A panel discussion on web offset, an analysis of production and consumption as it will affect the lithographic industry in the next 10 years and a review of offset's role in national defense have been scheduled.

Also on the program will be a discussion of modern management methods, and a survey of labor problems, including collective bargaining, white collar organization and pensions. As an added feature, a guided missile expert has been invited to tell the lithographers of America's progress in developing rockets and other missiles.

As usual, bank stationers, plate-

makers, book manufacturers and poster and label lithographers will hold separate committee meetings.

Special TWA plane trips to Phoenix, originating in New York and Chicago, have been planned for April 26 and 27 for persons desiring to travel together to the convention. Arrangements should be made by writing to the U. S. Travel Agency, attention Reginald Martine, vice president, 807 15th St., N. W., Washington, D. C.

The Biltmore, located in the foothills of a mountain range, has 1,400 acres of lawns, flowers and citrus groves.

a giant step forward in offset plate makin the new San process

The perfection of the S-T Process marks an important advance in plate making for lithographers. Here are the relatures of the S-T Process; proved in actual use—

- easiest method possible of applying coating by hand
- not affected by humidity—allows plates to be coated in advance
- minimum exposure time
- quick and simple developing operation
- excellent printing quality—long, trouble-free press life
- maximum economy—low in cost, outstanding for savings in processing time

You can meet and beat competition by using the new S-T Process in your plate making department. Get complete information on the process, the cost, and plate sizes by asking your Pitman representative.

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New York 36, New York — 230 West 41st Street
Boston 10, Massachusetts — The Pitman Sales Co., 268 Seremer Street



Left: Pressmen at Franklin examine lithographed sheet coming off Hantscho weboffset equipment. Lower: Some of the magazines, brochures, etc., produced on the web-offset press.



QUALITY lithography at jet-propelled speed? Well, perhaps not quite that, but the thought does define quite accurately the impression ML got while touring the plant of the Franklin Offset Litho Company, an affiliate of Neely Printing Co., Inc., in Chicago. Faithful reproductions of text and illustrations rushing through the heat-set web offset press in this plant at 500 feet a minute offered dramatic evidence of the giant strides lithography has made in recent years.

Interest centered on the specially built heat-set web perfecting press, a Hantscho 22% x 36", which is producing excellent black and white and two-color work, on both MF and enamel paper. Unique feature of the press is the heat-set unit, which encourages the use of coated stock by eliminating the danger of offsetting even at such high speeds.

According to H. H. McMurtrie, general manager of Franklin, no more difficulty is experienced by the company today in running enamel stock than with uncoated paper, and production speeds are equally good on both.

150,000 Impressions for Two Shifts

A typical two-shift production on this special press yields approximately 150,000 impressions. Runs range from 40,000 to 500,000 and may include such varying jobs as catalogs, booklets, magazines, house organs, tabloids and similar products. Such versatility, the company feels, indicates that web offset now can compete successfully on both a quality and a price basis on the longer

WEB OFFSET

run jobs which have heretofore been considered the province of rotary letterpress or gravure.

This did not come about overnight. Successful operation of the press, one of the first designed for this type of work, meant long and careful training of press crews and thorough advance planning in cooperation with suppliers. In preparing for the use of coated offset paper — Franklin Offset Litho is one of the few web lithographers using it — close cooperation was effected between the operating personnel and representatives of Kimberly-Clark and other paper mills which were to supply the web stock. Such a close relationship between lithographer and paper supplier proved to be an excellent way of preventing difficulties before they started. Observation of the smooth

daily routine of rotary offset operation at Franklin indicates that the painstaking effort is well worth the time and money invested.

Litho Division Formed in 1944

It seems logical that this new development should have as one of its origins, the Franklin Offset Litho organization. Since 1944, when the Neely Printing Co., Inc. set up its offset division, later to become a separate corporation, its experienced management has coordinated the technological facilities of equipment and material suppliers with its own, in a continued effort "to provide buyers of printing with better values through new and better methods and services." Even after a job enters this plant, creative service continues. In fact, it is not unusual for an account to receive more creative attention aimed at improving the value to the buyer after the job is actually in work, than went into the initial sale, according to Mr. McMurtrie.

As a result of this constant effort to improve its service through the production of better lithography, Franklin has a background of 14 years as a clearing house for technological information; technology which, when applied to customers' problems, has resulted in an improved product.

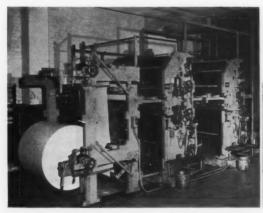
Has this painstaking research into machines, paper, inks and related subjects been worth while? ML asked. The Franklin management believes so, and points to a greatly expanded business, with customers in every section of the country both for its rotary equipment and its single-and multi-color sheet-fed presses, which are backed up by the organization's own composing rooms and binderies.

What is the future of rotary offset at Franklin? Plans are under way for installation of another, larger web-fed offset press as well as increased storage and handling facilities. Franklin Offset Litho is proud of its part in an industry evolution which today offers values unbelievable only a few years ago.*

Left: Another view of web equipment at Franklin shop in Chicago. Right: H. H. McMurtrie, general manager, and two associates check a press sheet. Upper: Rolls of Kimberly-Clark web paper are stored, ready for use on the press.

Franklin Offset produces quality jobs at 500 feet a minute









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George R. Keller, Inc.
Phillips & Jacobs, Inc.

Bridgeport Engravers Supply Co., Inc. Pitman Sales Co. of New England, Inc.

BUFFALO, NEW YORK

Buffalo Graphic Arts Supply, Inc.

CHARLOTTE, NORTH CAROLINA

George R. Keller, Inc.

CHICAGO, ILLINOIS

Bridgeport Engravers Supply Co., Inc.
Chicago Litho Products Company
Harold M. Pitman Company
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HOUSTON, TEXAS

Lew Wenzel & Co. of South Texas

KANSAS CITY, MISSOURI

Wenzel Equipment Company

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The California Ink Company, Inc.

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Widen Offset Supply Company

MILWAUKEE, WISCONSIN
Reimers Photo Materials Company

MINNEAPOLIS, MINNESOTA Litho Supply Depot, Inc. T. K. Gray, Inc.

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Southeastern Printing Ink, Inc.

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Roll-O-Graphic Corp.

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Phillips & Jacobs, Inc.
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PITTSBURGH, PENNSYLVANIA
Phillips & Jacobs, Inc.
PORTLAND, OREGON

The California Ink Company, Inc.

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McKinley Litho Supply Company, Inc.
Rissmann Graphic Arts Supply Co.
Western Litho Plate & Supply Co.

SAN FRANCISCO, CALIFORNIA
The California Ink Company, Inc.
SEATTLE, WASHINGTON

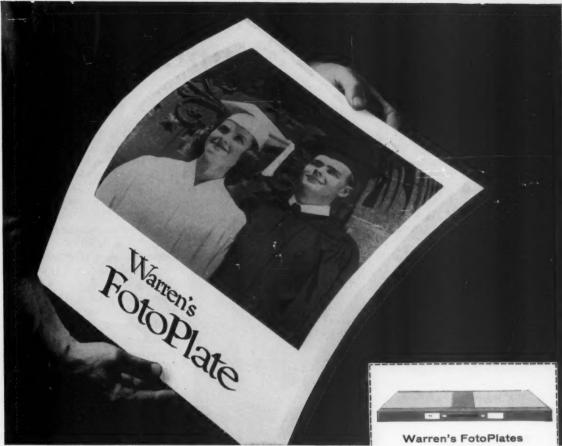
The California Ink Company, Inc. SECAUCUS, NEW JERSEY
Harold M. Pitman Company

TOLEDO, OHIO
Toledo Lithograin and Plate Co.
TULSA, OKLAHOMA
Lew Wenzel & Co. of Oklahoma

UTICA, NEW YORK
Buffalo Graphic Arts Supply, Inc.
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Warren's FotoPlate possesses excellent dimensional stability. Lithographers like *FotoPlate* because no special technique is required. With *FotoPlate*, more good plates can be made and on press in a working day.

Investigate the advantages of FotoPlate for yourself. Get further details and special instruction booklet from any FotoPlate distributor, or communicate with the manufacturer's headquarters: S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

Warren's FotoPlates are available in the following sizes

Twenty-five plates to a package. Four packages (100 plates) to a carton.

171/2 x 16	27¼ × 30
15½ x 20½	26¾ x 31
20 x 22¾	25½ x 36
19¾ x 23	26¾ x 36
19% x 24%	29½ x 36
22½ x 30	30¼ x 35
245/8 x 30	32 x 41
271/4 x 285/8	32½ x 43



Are We Slipping?

President of PIA tells how the graphic arts industry has dropped in relation to other industries, and what can be done to meet this challenge to the printing industry.

By Col. H. R. Kibler
President
Printing Industry of America, Inc.

THE challenge which our industry faces has been faced by many other industries since the beginning of our business system in this country. Some have faltered and disappeared from the ranks of industries, and others — keeping abreast of changes and planning ahead to meet future needs — have prospered and developed. What we do today and what the young men who follow our example do, will determine where we will be, as an industry, 5, 10, 20, and 50 years from now.

In 1926 our industry ranked first in number of establishments and value added to products. In 1954 we ranked third in number of establishments and eighth in value added to products. In 1926 we were in sixth position in number of production employes. In 1954 we dropped to 10th position.

In terms of amount of new capital

CHART 2

INCREASED COMPETITION FROM OTHER INDUSTRIES

Radio
Telephone
Motion Pictures
Recording Devices
Television
Duplicating Equipment
Teletype
Facsimile

From a talk given at PIA President's Conference for Top Management, Palm Beach Biltmore Hotel, Palm Beach, Florida, January 27.



Col. H. R. Kibler

invested we find that our industry now ranks in 27th position in a listing of 28 manufacturing industries.

While the ranking of our industry in relation to other manufacturing industries is in itself not a complete answer, it is an indication that we are not keeping abreast of developments and that we are not maintaining our relative position. If we are being displaced by other means of communication, then these developments are serious and justify careful analysis.

Monopoly Has Ended

While there is no indication that our industry will disappear as did the manufacturers of gas mantles, certainly I believe we all recognize that the monopoly on communications which existed from the time of Gutenberg until perhaps 40 years ago, has come to an end. Telephone, radio, television, motion pictures and

recordings of all types represent competition for the printed word. How much printing these methods of communication will displace will depend to a great extent upon the actions and plans of all of us individually and our industry collectively.

In forward planning we must analyze controling factors. Here are some significant items:

- Industry in general, during the 100 years prior to 1950, went from a 6 percent mechanical operation to 94 percent mechanical. In the same period our industry went from 4 percent to 72 percent.
- While industry generally was going almost 100 percent to mechanical operations, we retained 28 percent of hand operation.
- Our investment per employe in 1950 was \$8000 against an industry average of \$12,000.
- Even more important, productivity in industry generally in 1950 was up to 500 percent for printing it was up to 300 percent.

1.7 Cents for Research

In research we find our industry investing only one and seven tenths of a penny of every \$100 in sales as against an average of \$2 for industry generally with substantially higher amounts being invested by many of the nation's leading industries.

Some of these developments may not at first seem to be significant, but they point to reasons why we are in a declining position in relation to other national industries. The size of our companies is certainly a factor which must be considered. The U.S. Bureau of Census indicates that there are 40,000 companies engaged in printing and publishing — 10,000 of these can be identified with the publishing of newspapers, books, and magazines. Of the remaining 30,000 companies, at least 29,000 have fewer than 100 employes.

These 30,000 companies are in competition with all the newly developed methods of communication. They are in direct competition for a printing volume of \$3 billion. Within the industry we find a high degree of competition in process between letterpress, offset lithography, gravure and screen printing. Too frequently there enters into this competition a lack of knowledge that makes it a dangerous and disastrous thing. For example, companies with inadequate cost information take business at prices that not only lead to serious losses to the individual company, but do damage to the entire industry within their area.

The fact that ours is perhaps the most decentralized of all American industries is a factor that poses many problems as we face the challenge that I have outlined. Our progress must be made in a large number of comparatively small shops. In other industries — such as the automotive, for example — a company like General Motors can engage in extensive research and make considerable investments which will ultimately reduce manufacturing costs, as well as improve production. It can employ

(Continued on Page 137)

CHART 5

DECENTRALIZATION— SMALL SIZE OF FIRMS

40,000 Firms-Printing & Publishing:

10,000—Publishing Newspapers, Books, and Magazines

30,000—Commercial Printing (29,000 fewer than 100 employees)

Source: U. S. Bureau of Census.

CHART 1

DECLINE IN RANK AMONG MANUFACTURING INDUSTRIES

	1720	1204
Number of Establishments	1	3
Value Added to Product	1	8
Number of Production Employees	6	10

Source: U. S. Department of Commerce.

CHART 3

Low Productivity

	1850	1950
Mechanical Energy:		
Average, all industry	6%	94%
Printing	4%	72%
Investment per Employee:		
Average, all industry	\$500	\$12,000
Printing	400	8,000
Man-Hour Output:		
Average, all industry	100%	500%
Printing		300%

Source: Brookings Institute.

CHART 4

LACK OF RESEARCH

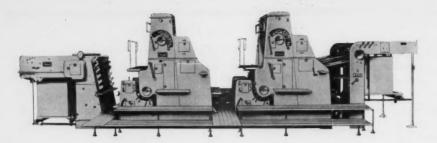
Selected Industries	Expenditure per \$100 of Sales
Average, all industry	\$ 2.00
Aircraft	13.00
Textile	6.40
Printing	0.017

Source: U. S. Bureau of Labor Statistics.

CHART 6

COLLECTIVE ACTION REQUIRED

- 1. Each company is dependent on the action of other companies.
- 2. Health of the industry determines your growth, your profits.
- This challenge cannot be met individually—it requires group action at the local and national level.
- There is ample opportunity in PIA, with its 60 affiliated local associations, to obtain this group action.



Miehle Announces Two New Presses

New Miehle No. 49 four-color offset press, announced last month, which handles maximum sheet size of 36 x 49%".

TWO new presses for the lithographic industry—both handling four colors—have been introduced by Miehle-Goss-Dexter, Inc. Press No. 41 handles a maximum sheet of 30 x 39" at 6,800 iph., and the other new press, No. 49, handles a maximum sheet size of 36 x 495%" at 6,500 iph., the company reports.

The four colors are printed by dual units—two colors on each impression cylinder. A single drive shaft drives the two units and only four sets of grippers are needed to control the sheet from side register to position

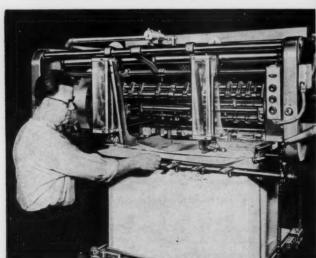
of printing the fourth color.

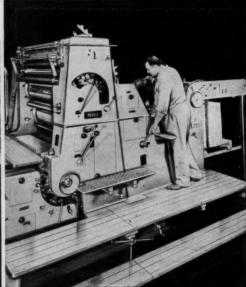
While adjusting for the final register, micrometer controls permit the plate cylinders to be moved circumferentially and across while the press is in operation, according to the company. The common impression cylinder design makes the new presses extremely compact. Accessibility is increased by convenient location of ink and water controls and the ease of installing plates and blankets. It is possible to de-clutch the units, permitting simultaneous makeready.

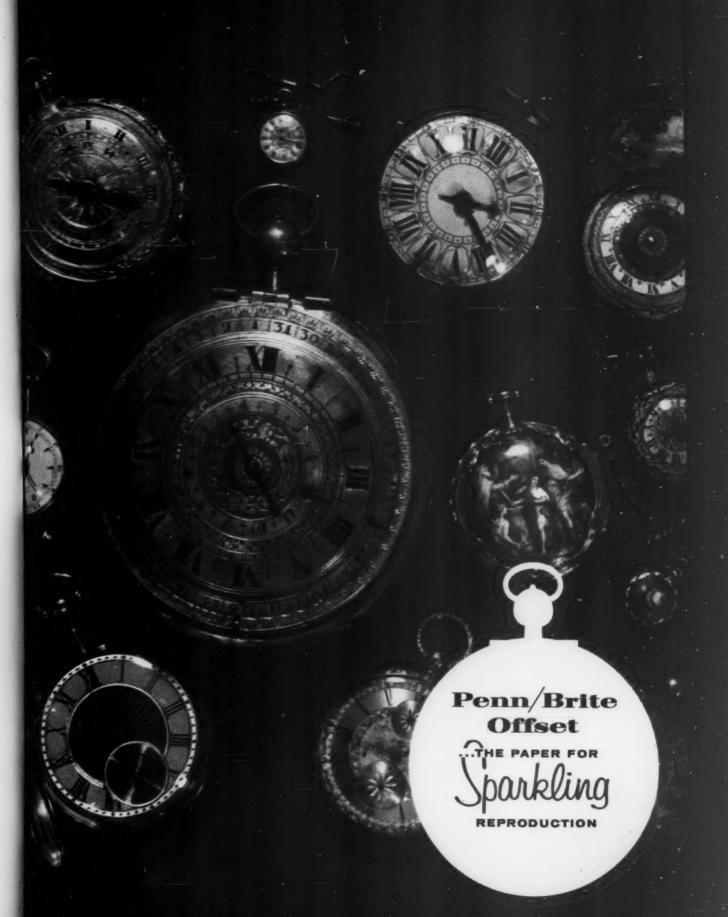
Other features of the presses, described by Miehle, are an automatic lubrication system for all main bearings, stream feed, separation of sheets in the feed pile by the use of air only, close register at all press speeds, and excellent ink distribution, assuring uniform coverage.

Designed for lithographers to meet the increasing demand for process and multicolor work in shorter runs and smaller sheet sizes, the new fourcolor presses will be available for demonstration in the near future, the company announced.*

Left: View of delivery on new Miehle No. 41 four-color offset press. Right: Adjusting register on the No. 49.









'round the clock quality control keeps

Penn Brite Offset

clean, bright, ready for the press

To keep pace with the 'round the clock operation of papermaking machines, two New York and Penn quality control labs operate day and night to check every incoming ingredient and every unit of finished production.

The result is a paper that is clean and bright; that New York and Penn can stand behind; and that's worthy of all the subsequent care and effort put into it by quality lithographers.





Penn/Brite Offset is priced attractively, too. Write for a swatch book and let us send you the name of the New York and Penn merchant nearest you.

New York & Pennsylvania Co., 425 Park Ave., New York 22, N. Y.

Maintaining Penn/Brite Offset's proper moisture content when it's sheeted, trimmed, and packed is a 'round the clock job, too. For it, New York and Penn has one of the few moisture controlled finishing rooms in the industry. The result is a paper that lie flat and runs on your presses with a minimum of stretch, shrinkage, or curl.

Lithographed on Penn/Brite Offset, 100# smooth finish.

New York and Penn

Pulp and Paper Manufacturers



Participants in panel discussion of press accessories sponsored by the Lithographic Division, New York Employing Printers Association, Feb. 10. (L.r.) Theodore F. Makarius, Pope & Gray, Inc.; William C. Herbert, Jr.; Herbert Products, Inc.; Samuel F. Chernoble, The Comet Press, Inc.; Harold W. Gegenheimer, William Gegenheimer Co., Inc.; and Samuel D. Brown, Jr., manager, NYEPA Lithographic Division.

Press Accessories

Static Eliminators . . . Water Controls . . . Ink Agitators . . . Fountain Dividers . . . Dampener Cleaners . . . Lubrication

MORE than 250 lithographers and operators of combination plants attended a panel discussion on press accessories, sponsored by the New York Employing Printers Association Feb. 10, at the Hotel New Yorker.

Samuel F. Chernoble, The Comet Press, Inc., presided over the panel which consisted of Theodore F. Makarius, Pope & Gray, Inc.; William C. Herbert, Jr., Herbert Products, Inc.; Harold W. Gegenheimer, William Gegenheimer Co., Inc.; and Samuel D. Brown, Jr., Manager, NYEPA Lithographic Division.

Mr. Chernoble opened the meeting by describing the 20 different types of press accessories on display as "devices which came into being because of dissatisfaction with press performance among some pressmen and managers." Eighteen manufacturers and distributors had products on display.

Mr. Herbert, first panel speaker, described the operation of drying devices and static eliminators. He said that poor production and unsatisfactory presswork were often the result of operating without adequate drying equipment.

The key to proper drying, he said, is the heater's capacity to set the ink without "baking" or shrinking the sheet or having an adverse effect upon ink color. Most important in this connection is the maintenance of proper ratios between temperature and exposure time.

Analyzing such heating devices as the open wire element, the metal sheathed unit, the infra-red bulb, the quartz tube, the glass panel, and the conventional burner dryer, Mr. Herbert gave special endorsement to the recently developed quartz tube and electrically conductive glass panel. He pointed out that in the use of the quartz tube there are stringent mounting requirements and careful temperature controls to be observed.

Especially satisfactory, he said, is the electrically conductive glass panel which produces infra-red radiation without any evidence of light whatsoever. The advantage of the panel is that it gives complete and uniform surface coverage, assuring uniformity of drying in the sheet or web.

There are also advantages in using the open gas flame dryer, the speaker pointed out. But it should provide complete combustion of the gas, he said, and be equipped with a dependable automatic control to assure that the flame will be immediately extinguished when the press is stopped.

Static Eliminators

Turning to a consideration of static eliminators, Mr. Herbert traced the presence of static electricity in the stock to the high press speeds made possible by modern equipment. He said that anti-static sprays and liquids are helpful when static eliminating equipment has not been installed on the press, but that permanent installation of an electric static eliminator is far more satisfactory.

The electric static eliminator, according to the speaker, is superior to induction bars and radioactive units because it will remove static even if existing in small quantities, and does not require the degree of caution in installation and use which other methods demand.

Speaking on water levels, water stops, press washers, ink fountain agitators and fountain dividers, Mr. Gegenheimer illustrated his remarks with giant photographs. Pointing out that a fountain roller will feed more when immersed to a greater depth and will feed less to the point of dryups when the level is allowed to drop too low, he said that a water level will maintain the desired depth of water within 1/32nd of an inch.

Water Stops

With regard to water stops, Mr. Gegenheimer said that the stops which come on the press are sometimes in-adequate, especially when running narrow sheets or when much less water is needed in some work areas than in others.

Two basic types of water stops, according to the speaker, are the well known roller squeegee, for presses which run with a cloth sleeve, and the drag type, for fountain rollers without cloth sleeves.

The new drag-type variable control has the advantage of individual fingers, each only 1" wide, which

(Continued on Page 143)



Spice Jars

Dear Sir

In glancing through the January issue of Modern Lithography, I came across something in one of your advertisements that I am very much interested in. It appears on page 19. It is a color reproduction of a Thanksgiving turkey with all the trimmings. In the middle and a little to the right in this picture, you will see some spice apothecary jars, labeled "curry," "parsley" and "sesame." I am very much interested in this particular size and type of jar, and any information that you can supply me as to where I may purchase them, price and size will be appreciated.

Martha A. Greene, Arlington, Va.

(Oh, the woes of an editor!) The jars you seek, as shown in the New York and Penn advertisement, are on sale in the New York area in stores such as Gimbels, Macy's, etc. They cost about \$2 each, including spice, and hold about six ounces. I am sure you can find them in Arlington, or certainly in Washington. And what are you men reading, the Ladies Home Journal?—Editor.

More Offset Newspapers

Dear Sir:

In opening my issue of ML, my eye caught the letter about newspapers by offset. I might be able to add a few names to your list of newspapers printed by offset. I know of one that you don't have because I have just printed its first issue today. So I will start the list with my own publication:

Orinda, Cal. — La Morindan; Danville, Cal. — Valley Pioneer; Montclair (Oakland), Cal. — Montclairon; Sonora, Cal. — Sonora Times.

If I hear of any others in my area I'll drop you a card.

Gale C. MacMorris Orinda, Cal.

Thank you, and congratulations on your fine new newspaper. Let's hear from other readers who know of offset newspapers.— Editor.

Temperkleen?

Dear Sir:

Please put a notice in your letters to the editor column asking whether anybody knows where we can buy "Temperkleen." Thank you.

Kurt M. Franck, Philip Hano Co., Inc., Holyoke, Mass.

"No Need for Trouble"

Dear Sir:

I am a union lithographer of Local No. 1, New York. I am also a subscriber to Modern Lithography. I am enclosing an article which was printed in a Long Island paper, which I would like you to publish.

Harry Gorman,

Far Rockaway, N. Y.

The item, in Austin H. Perlow's "Business and Labor" column in the Long Island Sunday Press, is as follows:

Cooperation: Labor and management "should work together to make the world a better place to earn a living," says Harry Gorman of Wavecrest Gardens, a member of Local 1, Amalgamated Lithographers of America. Gorman pointed to Gerson Offset Lithography, where he is a platemaker, as an example of labor-management cooperation which has resulted in a 33-man union shop with an excellent contract. "There is no need to have labor trouble, no need to have hatred for a boss or for the boss to hate his workers," said Gorman.

Litho on Foil

Dear Sir:

. . . Can you supply us with tear sheets from your publication containing helpful information on the several kinds of printing used on these materials (foil and plastic film) together with any discussion of advantages, limitations, etc?

R. M. Klein,

Poorman, Butker and Assocs., Muncie, Ind.

Copy of our comprehensive article, "Litho on Foil" has been sent, along with comments on this market,—Editor.

Metal Deco Inks

We are interested in having information you may have available on metal decorating inks. . . .

H. J. Oetter, Chicago

Copy of R. H. Scott's article, "Metal Decorating Inks," from the March, 1957 issue of ML, has been sent.—Editor.

Synthetics for Metal Deco

Dear Sir:

We are interested in your article "New Applications of Synthetics," in the January issue. As offset metal lithographers, we are particularly interested in securing all available information on the use of paper covers for soft-base dampener form rollers, and we would appreciate your advising us where we may obtain this data.

> C. F. Farnell, Crown Cork & Seal Co., Ltd., Toronto

Tear sheets of the article on synthetics have been sent. Information on paper dampeners and the roller base is available from Ideal Roller & Mfg. Co., 2512 W. 24th St., Chicago,-Editor.

Parchment Covers

Dear Sir:

As publisher of ML you certainly will know the manufacturer of the so-called Plast-O-Damp parchment covers for offset rollers, and I should be very grateful if you could give me the name and address by airmail

> Frithjof Tutzschke Hanover, Germany

Your confidence in our knowledge, in this case is justified. Address of Ideal Roller (listed after preceding question) has been sent air mail.—Editor.

Meetings

Rotary Business Forms Section, PIA, Edgewater Beach Hotel, Chicago, March 18-21.

Lithographers National Association, 53rd annual convention, Arizona Biltmore Hotel, Phoenix, Ariz., April 28-May 1.

National Association of Lithe Clubs, annual convention, Shoreham Hotel, Washington, D.C., May 1-3.

International Fair for Print and Paper, DRUPA, Dusseldorf, Germany, May 3-16.

Southern Graphic Arts Association, 37th annual convention and exhibit, Brown Hotel, Louis-ville, May 19-21.

Research and Engineering Council of the Graphic Arts, eighth annual meeting, Edgewater Beach Hotel, Chicago, May 21-23.

Web Offset Section, Printing Industry of America, Edgewater Beach Hotel, Chicago, June 5-6.

8th Annual Southwest Litho Clinic, Rice Hotel, Houston, June 20-22.

Technical Association of the Graphic Arts, annual convention, Beverly Hilton Hotel, Los Angeles, June 23-26. BdwdK

National Association of Photo-Lithographers, annual convention, Statler Hotel, Boston, Sept. 10-13.

Printing Industry of America, 72nd annual convention, Hotel Statler, Dallas, Oct. 13-16.

NEXT MONTH

Special NALC and LNA convention issue of Modern Lithography, containing many special features.









5 keys to 4-color register

Major key . . . make your line and halftone negatives on dimensionally stable Kodalith Ortho PB Film, Type 3

Because close register starts at the beginning and doesn't end until the finish, we've brought you a whole family of films for 4-color work—the five dimensionally stable polystyrene base films in the

Kodak PB Family.

For line and halftone work, the improved new Type 3 Kodalith gives you really remarkable exposure and development latitude. This means fewer wasted negatives, fewer makeovers.

Image quality is tops, too. Blacks are blacker than ever. Dots, clean and sharp, with maximum contrast between dark and clear areas.

For combinations, reversals, get the new Type 3 Kodalith Ortho PB on .005-inch base . . . from your Kodak Dealer.

The other 4 keys in the PB family:

Kodak Separation Negative PB Film for color separations



Kodak Commercial PB Film for continuous-tone egatives and positives.



Text for this advertisement was set photographically.

Kodak

Kodak Autopositive PB Film for lateral reversals, reflex printing, etc.



Kodalith Ortho PB Film, Type 3, .010-inch thick be for line and halftone work

Write for your FREE copy of "The Kodak PB Family," which gives full details.

Sales Division

Graphic Reproduction > EASTMAN KODAK COMPANY Rochester 4, N. Y.

TECHNICAL SECTION



LTF Color Survey

By Frank M. Preucil
Supervisor, Photographic Division
Lithographic Technical Foundation

OLOR reproduction, correction, masking, and the evaluation of inks, papers and methods used in process color work is a complicated business. Confusion and inconsistent results have almost come to be accepted as normal. That is because color reproduction still is an imperfect system; information about it often is sketchy or incorrect.

Actually, there are only a few basic requirements for ideal color reproduction. These are logical and simple but they cannot all be achieved at the present time. In spite of this, reasonably accurate reproduction is possible with present conditions and the materials that are available if some care and intelligence are used. Complications (which cause trouble and require added correction steps) get into the picture when (1) we choose to ignore or compromise with the fundamental requirements or (2) we don't fully understand them and use inks. papers and methods which are not able to satisfy them.

Modern color reproduction is based on the theory that white light is a combination of only three primary colors—blue, green and red. Each of these colors, which are called the additive primaries, represents about onethird of the spectrum.

In reproducing a color original, three photographic color separation negatives are made. Each is photographed through a filter having a color transmission that corresponds closely to the color of an additive primary (blue, green and red). These color separation negatives then are used to make positive printers. They print inks whose colors correspond closely to the complementary colors of blue, green, and red; namely, vellow, magenta, and cyan. These complementary colors are combinations of pairs of the additive primaries and are called subtractive primaries. Ideally, a printing of the subtractive primary inks by the positive printers should produce a reproduction which looks like the original. Usually a fourth printer (black) is used but this would not be necessary if all the conditions of the theory of three-color reproduction could be met.

The following conditions or requirements must be satisfied for a subtractive process color reproduction printed with inks to look exactly like the original:

- 1. The paper or surface we print on must fully reflect the complete spectrum of visible light.
- The color separation negatives must be accurate tonal records of the areas in which the red, green and blue

thirds of the spectrum reflected from the original.

- The three subtractive primary process inks should each absorb light in only one-third of the spectrum and completely reflect the other two-thirds.
 - 4. Inks must be transparent.
- 5. Inks must transfer onto the other layers of ink as well as they do onto the paper or other printing surface.
- 6. The strength of the three process inks must be related so that colored areas in the original which recorded alike in two separation negatives will accurately reproduce the secondary colors red, green and blue.
- 7. The strength of the three process inks must be related so that areas in the original which recorded alike in all three separations will reproduce as neutral gray.

These are simple conditions but they cannot all be met with the materials which are available today. We have no papers that completely reflect the spectrum; all are tinted to some extent. On the other hand, color filters—especially the broad band set (25, 47, 58)—are reasonably close to the requirements for color separation.

By far, the biggest problem in color reproduction is the inability of printing inks to satisfy the requirements of color absorption and reflection. Most yellows are good. Magentas and

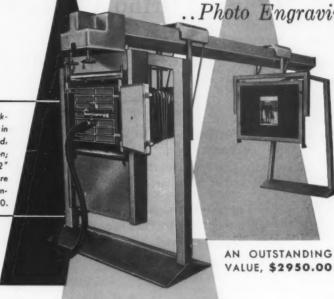
Preprinted, with permission, from LTF Research Progress No. 4.

The LANSTON Camerama

 $New..Improved..More\ Efficient\ Overhead\ Camera\ for..Offset$

...Gravure ...Silk Screen ...Photo Engraving

View shows the Camera from the dark-room end which includes: ground glass in swinging frame . . . manifold-operated. vacuum film holder in operating position; for handling film in sizes up to 18 x 22" and the 30 x 40" glass covered pressure type copyboard. All these features included in basic price of \$2950.00.



High in efficiency, yet low in price, this versatile overhead camera handles any photographic requirement economically, speedily and accurately. Constructed of aluminum and steel, compactly designed, easy to operate. Installed without rigging.

Many of the features included in this camera are found only in models costing up to double the price! The Lanston Camerama offers unlimited profit-making opportunities with only a limited investment. SEND FOR FULL INFORMATION TODAY—Use the coupon below.



LANSTON MONOTYPE COMPANY

A DIVISION OF LANSTON INDUSTRIES INCORPORATED

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BRANCHES:

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DISTRIBUTORS: Rocky Mountain: A. E. Heinsohn Inc., Denver, Col.

Chicago: Roberts & Porter, Inc.

South America: Companhia Lanston Do Brazil, Rio De Janeiro

STEP & REPEAT
MACHINE

MH OVERHEAD
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(A Division of Lanston Industries Incorporated)
24th & Locust Streets, Philadelphia 1, Pa.
Send new literature on the Lanston Camerama |
Step & Repeat Machine | MH Overhead Camera |
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Now!

"Cronar"* Ortho A Litho Film for the same price as regular base film!

Effective immediately you can buy Du Pont .004" "Cronar" Ortho A for the same price as regular base film. Increased sales and, consequently, greater production volume allow us to bring you this premium product at a lower price.

Our .004" "Cronar" Ortho A gives you combined thinness and stability that only DuPont can offer—at the price of leading acetate films. You immediately simplify your ordering and storage problems because .004" "Cronar" Ortho A replaces both standard and thin base films.

Our .007" "Cronar" Ortho A is reduced in price too! This heavy base film provides the extra rigidity and stability you need for critical work. It holds its size accurately in long-term storage and can be used for many applications that previously required glass plates.

Shops using .004" and .007" "Cronar" Ortho A will tell you that these two premium films always were a good buy. Now, at these new low prices you can't afford to be without them. If you have not tried "Cronar" Ortho A Litho Films yet, this is the time to see what they can do in your shop. Call your graphic arts dealer now for your first order at these cost-saving prices.

E. I. du Pont de Nemours & Co. (Inc.),Photo Products Department, Wilmington 98, Delaware.In Canada: Du Pont Company of Canada (1956) Limited, Toronto.



Better Things for Better Living . . . through Chemistry

* Du Pont's trademark for its polyester graphic arts films

cyans have been notably poor. Just how poor they were and how they behaved on transfer and overprinting were things we did not know. So, to find out, we planned an extensive survey of the color reproduction being done by the industry.

Collecting Samples

The first thing we did was to design a four color test strip. It was 3/8" wide by 10½ inches long and had 21 different areas. It included solids of the four inks; two-, three-, and four-color solid overprints; three-quarter, one-half, and one-quarter tints of each color; and a series of three-color mixtures of equal dot sizes. (A color printing of this test strip was in Research Progress No. 38.)

We sent out more than 100 sets of positives and negatives of this strip to different plants in all parts of the United States. They included it on their regular process color production runs and sent us samples. We received more than 250 prints of this strip printed on one-, two-, and four-color presses, using a wide range of process inks and papers.

Calculating and Recording Data

The first part of the study was to collect data from the strips. This was done by making some 12,000 color readings on the different strips with a densitometer. The readings were made through the Wratten No. 25, 58 and 47 filters.

From these readings we calculated the hue error and grayness of the inks. (This was done by using the formulas given in *Research Progress*

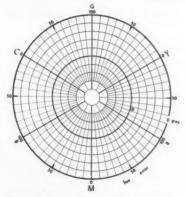


Figure 1. The LTF Ink Hue and Purity Chart.

No. 38 and also in LTF's Publication #320. The LTF Color Chart.) These calculations were easy to make but took a lot of time because of the great number.

Next we devised a circular chart to record the data. The chart was designed to help visualize the differences in the hue and purity of the inks which had been used.

Briefly, an "ideal" yellow would fall on the outer ring at two o'clock, an "ideal" magenta on the outer ring at six o'clock, and an "ideal" cyan on the outer ring at ten o'clock. "Ideal" secondary colors also would all fall on the outer ring with green at twelve o'clock, red at four o'clock and blue at eight o'clock.

The inside rings represent 10 percent increases in the grayness or lack of purity of the color. The grayer the color, the closer it will be to the center. The hue error of a color thus is shown by how far it is away from "ideal" (around the circle) and its grayness or lack of purity by how close it is to the center of the circle.

Fig. 2 shows the hue and grayness of the process inks used on 170 dif-

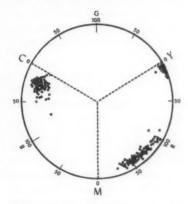


Figure 2. Range of process ink colors being used in the industry.

ferent press runs. The yellows were all toward orange but the majority had less than 10 percent hue error and were less than 5 percent gray. A few with up to 20 percent error were used as label colors.

The hue error of the magentas ranged from 25 to 100 percent. A few really red inks were also used on labels. However, three-fourths of the surveyed "magentas" had hue errors of more than 50 percent and were closer to red than magenta. Such "process reds" upset blues, purples and gray balances as much as if the lithographer had tried to use a shade of green instead of yellow to reproduce reds, oranges, and flesh tones.

Most of the magentas were less than 15 percent grayed. This is important if we want to make the brightest red or orange. A 5 percent difference in the purity of a magenta can have more effect than a 50 percent hue error.

As a group, the cyan inks were much closer to ideal hue than the magentas. Virtually all had a hue error of less than 50 percet. However, they had a much wider range of grayness, which darkens blues and purples.

Efficiency of Process Inks

Hue and grayness are equally important factors in process color printing and color separation work. We therefore found it convenient to combine these two factors into a single factor which we called "efficiency." In using this word, we mean only a process color's efficiency in producing other colors. Efficiency was calculated from the equation given in Research Progress No. 38 and in LTF Bulletin #320.

We found that typical yellows in the survey had 95 percent efficiency. The efficiency of the very best magentas and cyans was about 80 percent. The average efficiency of magents and cyans used by the industry was close to 60 percent, with a few

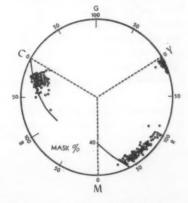


Figure 3. Lines show which pairs of cyan and magenta inks could be corrected with a single 40% mask.

Masking

Fig. 3 is the same as Fig. 2 except that lines have been added to show which cyans and magentas could be corrected with a single mask. Lines for a typical 40 percent mask such as is usually called for in conventional masking systems are shown. The mask would be designed to correct for inadequate reflection of blue. It would be made from the green filter separation and used on the blue filter separation. Only those pairs of inks falling on the lines could be corrected by the single 40 percent mask.

This figure shows that the errors in both the cyan and magenta could be corrected with a single 40 percent mask in only one or two cases. While some of the cyans could be corrected, the same mask would undercorrect most of the magentas. From this, it becomes obvious why masking has failed to produce completely corrected separations and why it has not been more widely accepted.

This was the major revelation of the first phase of the study of the survey. The majority of the process cyans and magentas that had been used were poorly related to one another and to practical correction values.

This choice of separate, unrelated process inks to be used together is perhaps the most serious obstacle to success with masking. Here is what happens. Each separation negative contains two things: (1) a record of its own printing color and (2) the errors of the two other process inks. Most yellow process inks reflect enough red and green light so that they seldom create a masking problem in red and green filter separations. These separation negatives seldom have more than one ink error to mask for.

Cyan and magenta inks, however, are poor in their ability to reflect blue. The errors from these two inks must be corrected in the yellow printer or blue filter separation by masking. The errors can be measured and can be expressed as a color correction mask percentage.

This is done by measuring the dens-

ity of both the magenta and cyan ink patches with the blue filter on the densitometer and again with the green filter. The ratios of these density readings is the mask percentage that is required. (Details on the procedure are in LTF's Bulletin 320. The LTF Color Chart.)

If the mask percentages for the magenta and cyan inks are the same, a single mask made from the green filter record and used on the blue filter separation will completely correct both the cyan and magenta ink errors. In the LTF survey, however, only two sets of inks had these percentages within 10 percent of each other. In the majority of cases, if one error were perfectly corrected, the other error would be 40 to 50 percent undercorrected. This "unbalance" of the magentas and cyans being used together was typical. It was also in the wrong direction to be helped by using extra masks or filters.

It was during this work that we coined the term "balanced inks." Balanced inks are pairs of cyan and magenta inks that are matched, or which have the same blue-green density ratio. When balanced inks are used, and printed correctly, one simple mask will correct both ink errors on the yellow printer.

Secondary Colors

As indicated in Requirement No. 6, earlier in this article, a basic principle of three filter color separation photography is that only one specific hue of red, green or blue will record with high density in the separation negative made through the filter of its own color and with equal low density in the other two separation negatives.

Positive printers made from these negatives print the subtractive ink primaries (yellow, magenta and cyan). The overprints of two process ink colors may then be expected to reproduce the original red, green or blue hues for facsimile reproduction. Even if there are errors in the hues of the separate ink primaries, a specific secondary hue between them (red, blue or green) can be obtained

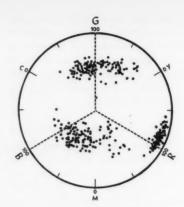


Figure 4. Typical reds, greens, and blues produced by two-color overprints.

by adjusting the strength of the two primaries.

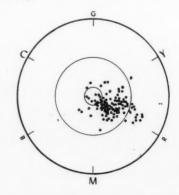
Fig. 4 is a chart of the two color solid overprints which were expected to produce red, blue and green. The wide scattering of points clearly shows that there is no general understanding of or effort to control secondary colors in the industry.

Neutrals

The survey pointed out still another area where there is a lack of understanding and control. This is in the reproduction of neutrals (white and all shades of gray to solid black). As mentioned before, (Requirement No. 7) we assume (1) that these neutrals will record alike in the three separations, and (2) that the color strengths of the inks will be balanced or adjusted to reproduce neutral gray from the three overprinting colors.

Fig. 5 is a chart of the three color

Figure 5. Typical hues of three-color overlaps.



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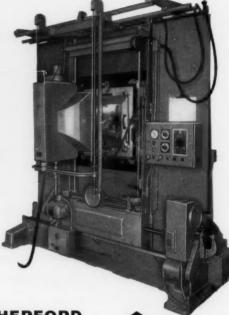
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overlaps in the survey. Again we see no evidence of controls to reproduce neutral gray which would plot at the center of the chart. Of course, if common, unbalanced masking systems are used, we could not expect to get neutral with three solids but some shade of brown. This is what is happening in most cases.

Predicting Overlap Colors

If trapping, transparency and other factors are ideal, one can predict the hue and purity of the red, green and blue produced by overprinting the primary inks. This is done by adding pairs of the densities which are measured through the red, green and blue filters with the densitometer.

As part of the survey study, we calculated where reds, greens and blues should fall on the chart and then compared them to the actual colors produced. Many were found to have shifted in hue from 10 to 50 percent. Many were closer to the color of the top ink, although some shifted toward the color of the ink below.

At first we thought the principal cause of this was over or undertrapping. However, when we charted these hue shifts against trapping factors, we found that trapping was not the principal cause. Some inks trapping normally still shifted in hue strongly toward the top printing ink.

We got a much closer correlation when the hue shifts were charted against the additivity of the inks to blue light. (Additivity—the densities of individual solids through the same color of filter added together should be equal to the density of these solids when overprinted.) A combined factor obtained by dividing the percent trapping by the percent additivity gave a much closer indication of the hue shifts of such overprints.

We compared the hue shifts of red overprints with different hues of magenta inks. All magentas or "process reds" with more than 50 percent hue error had considerable color shift because of increasing additivity failure. The practical importance of this is that whenever overprint colors shift toward the top color, single

stage photographic masking overcorrects these areas. Too much yellow is removed from red and browns and too much magenta is removed from purples and blues. With poor process inks, two stage masking is essential.

The partial opacity of reddish magentas and gray cyans contributes to additivity failure. However, the principal cause appears to be the surface scatter of light. Tests with inks that seemed to be perfectly transparent and which gave good additivity on coated papers, all failed when printed on dull offset papers. This indicates a basic need for improved relationships between ink and uncoated papers so that gloss is retained in colors printed on them.

Tints

The colors of halftone tints and tint mixtures also were often found to be different from simple predictions. In the test strip, 133-line screen tints were used. Proportionality failures were as expected in strips from singlecolor presses. (Proportionality refers to the light absorption characteristics of a color from solids to light tints. If, for example, the red and green absorption of a series of cyan tints are in proportion to the absorption of the cyan solids, the curve is a straight line and the proportionality is good.) Color tints on offset papers were closest to being proportional to the solid color values. Tints on coated papers were warmer and grayer than solids.

Test strips lithographed on opaque, white coated metal showed the highest proportionality differences. (Masking correction for these errors would require shouldering curves with positive masks or toed curves with negative masks.) There were some strips from four-color presses that had excellent tint purity. They showed that soft inks had been spread to thinner ink films by repeated blanket pressures.

Three-Color Overprint Hues

Previous studies have given considerable attention to the shift of the hue of the three color gray scale tints to brown. The LTF survey confirmed this, but only in strips that had been printed from single-color presses. Many four-color presses gave exactly the opposite shift. Their three-color tint mixtures of equal dot sizes were progressively bluer than the solid overprints. With two-color presses, it was typical for the hue of the three-color equal dot size overprints to shift toward or away from green.

If we can intelligently control the peculiarities of wet ink transfer on four-color presses we may be able to produce higher color quality than is now produced by single-color presses. A very few test strips from four-color presses showed neutral gray in all tone values in the scale and also, 100 percent trapping of magenta and cyan on yellow which produced full strength reds and greens. (A small controlled amount of cyan ink dot spread can neutralize the usual brown shift of a three-color gray scale and also give purer light tints.)

In multicolor printing, some have the idea that wet inks won't trap fully on an undercolor unless some of the undercolor is removed. This may be important in letterpress where ink films are thicker. However, in lithographic printing, good trapping on some four-color presses was observed when somewhat softer and carefully tack graded inks were used. Yellow, printed first, was just a little tackier than the other inks. To prevent too much dot spread, a softer magenta, trapping on yellow and producing strong reds, was run last.

Most four-color presses showed moderate undertrapping, the lowest being about 80 percent. The survey showed that the typical performance of four-color presses gave considerably less hue shift of overprint colors than typical single-color presses. This being the case, a controlled degree of undertrapping could then be a plus quality factor since it would permit the use of less expensive inks. The greater hue shift of the cheaper inks would be compensated for by slight undertrapping.

Conclusion

The majority of lithographic color printing is being done with process (Continued on Page 145)

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Prairie Ave., Chicago 16, Ill.

Photography, Tone and Color Correction

REVIEW OF COLD COMPOSITION. Gordon A. Ewing. Modern Lithography 25, No. 1, November 1957, pp. 47-51, 136 (6 pages). The article poses questions that should be considered when a cold composition department is developed to produce film positives and negatives for lithography and gravure processes. The media, Hand Lettering, Handsetting Cold Type, Photo-Lettering and Typewriting, are briefly discussed and the phototypesetting machines, Fotosetter, Linofilm, Monophoto, Photon and the ATF Typesetter are illustrated and described

*PREPARATION OF A BLACK PRINTER. British Patent 739,397. J. A. C. Yule (Assigned to Eastman Kodak Co.) Filed in the United States August 27, 1952, and in Great Britain, August 26, 1953. 9 pages. Monthly Abstract Bulletin, vol. 43, No. 7, July 1957, page 435. A black printer, for use in reproducing multicolor originals by scanning a light-sensitive layer with a light beam is made by establishing, in three electric channels, color signals consisting of cyan-, magenta-, and yellowprinter signals derived from the red, green, and blue components of the original, and, in a fourth channel, an electric signal corresponding to the ortholuminous value, i.e., how dark the area appears to the human eye, of the original; reducing the latter signal with the signals derived from at least the cyan- and the magenta-printer signals; and then employing for such scanning a light beam whose intensity is determined by the reduced signal.

RESEARCH ON CONTACT SCREENS (: TONE REPRODUCTION). H. Diehl. Der Polygraph 9: 1048, No. 24, 1956-1 page-In German. Monthly Abstract Bulletin, vol. 43, No. 7, July 1957, page 398. Not only the over-all contrast but also the shape of the tonereproduction curve is affected by the type of paper. The article is illustrated by tone-reproduction curves obtained with various types of paper.

PHOTOTYPESETTING PROGRESS REPORTED TO TYPOGRAPHIC COMPOSITORS. B. Yeo. Printing Equipment Engineer 88, No. 2, November 1957, pp. 30-31, 2 pages. A report to typographic compositors on the ATF's Phototypesetter, Intertype's Fotoset-

ter, Lanston's Monophoto, Linotype's Linofilm, Photon's Equipment and du Pont's Plastic Plate. Each manufacturer reported on progress and new developments on their respective machines.

Paper and Ink Planographic Printing Processes

NPIRI DRYING TIME RECORDER, National Printing Jnk Research Institute, Doa, 46/16,325; Printng Abstracts, Vol. 12, No. 6, June 1957, page 341. The unit consists of a motor-driven two roll system in which the prints to be tested are fastened on the lower aluminum roll, 3 inches in diameter, and a rubbing surface, usually parchment, is attached to the upper rubber roll. The print and rubbing surface are forced together between the two rolls by a spring loaded lever arm. The two rolls revolving in opposite directions in the nip cause the print to smear as long as the ink is wet. An interval timer permits a choice of intervals between tests of 1 to 60 minutes. The rolls are driven at 1 r.p.m. during the rubbing portion of the time cycle, which lasts 2 seconds. The time interval chosen for testing is based on the anticipated drying time of the ink. The longer the expected drying time, the longer the interval between tests. Drying times up to 30 hours can be determined directly on the Recorder using 60 minute testing intervals. The Recorder should be operated in a humidity and temperature controlled area for optimum performance. Cost \$300-\$425, depending on number ordered. (Victor Laboratory, 701 Lechauweki Ave., Bethlehem, Pennsylvania.)

Lithography—General

RELIEF OFFSET PRINTING - From One Who Has Been Through The Mill. E. W. Thomas. The American Pressman 67, No. 9, August 1957, pp. 14, 16 (2 pages). This summary of experience with this method of printing explains the inability to equal either offset or letterpress results for fine screen work.

WHAT ARE THE PROBLEMS OF RUNNING FOIL BY OFFSET? Gilbert Spillert, New England Printer and Lithographer, 20, No. 9, Oct. 1957, p. 60 (1 page). Foil can be lithographed beautifully and profitably if one stays close to these guide posts: Type of Press to use-Any standard litho-press which will print paper will print laminated foil; Laminated Foil Stock to Use-Litho-Grade laminated foil that has been treated with an offset ink-receptive coating; Inks -Special foil offset inks are required; Litho Plates-Deep-etch zinc and aluminum plates, copperized aluminum and lithure have been used successfully. Albumin plates are not recommended; Drying and Offset Spraying-No extra drying equipment is needed, however, a dry offset spray is recommended. Stack sheets in av-

(Continued on P age 141)

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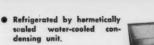
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Cause of Gear Streaks?

Gear Streaks

Q: Enclosed are some printed sheets showing some very prominent streaks. These are jobs that were run at different times and although the streaks vary on the sheets they are still very annoying. Will you examine the sheets and give me your opinion as to the cause and possible remedy.

F. A., PHILADELPHIA

A: There is no mistaking that the sheets with the streaks running through the halftone areas and appearing over the entire sheet are gear streaks. To say whether they are caused by cylinder gears or roller gears would be impossible without comparing the size and distance between the streaks with the gears on the press.

When trying to determine the cause, the following procedure should prove helpful. First, I would recommend examining the sheet under a magnifying glass. If, as in the case of the sheet submitted, there is grease between the dots the problem may sometimes be solved simply by changing the ink. When an ink works too greasily all the defects of the press are exaggerated and often a press which normally does not streak will show decided gear streaks. I have seen some very bad cases of streaks solved by using an ink that worked cleanly and sharply.

The problem cannot be solved however by increasing the acid in the fountain solution. It must be done with the mixing of the ink. Most inks

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are soft enough to be run directly from the can, and when streaks appear it will very often be found that excess varnish or compounds or dryers were added by the pressman.

Sometimes the addition of very "long" varnish may help, but the best method is to start with fresh ink and if it is found necessary to add anything to soften the ink, it should be done very gradually so that the point at which the press starts to show streaks can be determined. One very important and often overlooked fact is that an ink may appear to be fairly stiff in the can, and the first inclination is to add reducer or varnish, yet it will be very soft if mixed on the slab with the ink knives.

The normal stirring required for adding dryers usually is sufficient in most cases to soften the average ink to a good working consistency. In other words, in the majority of cases the varnish added by the pressman is superfluous. If, however, after you have changed the ink the streaks still appear, the next step would be to check up on the bearer contact. The bearers should be kept clean and the plate and blanket cylinders set to ride the bearers. This should be done with the plate and blanket removed.

The important step is first to make sure that the cylinders are parallel. This can be done by backing away on the cylinder adjusting screws so that a thickness gauge of .003" can be inserted between the bearers on each side of the cylinder and a .004

gauge cannot. This will insure their being parallel.

Next, bring the cylinders together to make the bearers ride, about .005 of an inch. The plate cylinder should next be packed so that the plate is no more than .002 above bearers. This being done it is then advisable to gradually build up the blanket to print, or to .002 above bearers.

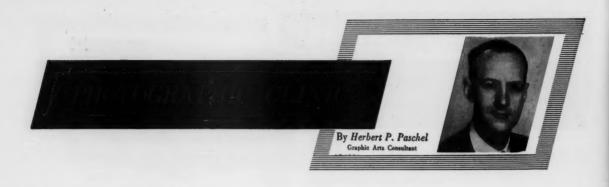
The thickness of the blanket depends on how tightly it is pulled, so the method of building it up gradually is the safer way.

When making ready it is good practice, periodically to try to print with two or three thousandths less than you have been using in order to make sure that excess pressure isn't being used. It is always good practice to add the equivalent in pressure to the impression or back cylinder when reducing the blanket; for the weakness between the blanket and impression cylinder may be mistaken for the weakness between the plate and blanket.

This applies, of course, to the press that is in normal condition, for if the press really has defective gears or cylinders it would be impossible to print some jobs without streaks, and not others. In some cases, because of the nature of the job, the sheet is not scrutinized and, although the defect is there, it does not cause concern until a particular job is to be run.

Streaks caused by roller gears can result from faulty setting of the rollers. On certain types of presses,

(Continued on Page 139)



Nitrogen Burst Agitation

O: What would be my chances of success in tank developing two to four sheets of film up to 14 x 17", via mechanical or nitrogen burst agitation? Could I possibly get results that would equal brush development in a tray?

V.L.W., SPRINGDALE, CONN.

A: The chances are that you would get equally satisfactory results from either a mechanical or a gaseous burst agitation system, providing they are properly designed and operated. Conclusive evidence of the superiority of any one method appears to be very elusive. This can be attributed mainly to the fact that one can never be positive that the emulsion itself is uniform in thickness and sensitivity over its entire area. Most investigators attribute unexplained density differences on inherent emulsion variations, anti-halo coating defects, and density changes due to non-uniform drying.

Surprisingly, compressed air is being used successfully with the "burst" systems without appreciable aerial oxidation. This is especially true for developers having a low oxidation rate, while increasing the sulfite content makes the use of air feasible with some solutions having more active developing agents. For utmost precision, nitrogen is preferable but will increase operating costs from 10 to 20 percent over that of air.

For the average commercial application the differences in results from the various agitation systems prob-

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

ably will be negligible. Your decision will undoubtedly be based on the initial and daily operating costs of the equipment.

Two papers of interest to lithographers were presented at the Royal Photographic Society Centenary Conference held in London in 1953. They were included in the proceedings published in 1955. Bennett and Dalladay, page 466; Smibert and O'Bern, page 471. The latter paper describes an air burst system for processing 14 x 17" X-ray film and includes comparison data for this and a mechanical method. It also provides references to additional literature.

Book Review

PHOTOMECHANICS AND PRINTING, J. S. Mertle and Gordon L. Monsen, Mertle Publishing Company, 30 E. Illinois St., Chicago, Ill. 81/2" x 11", 420 Pages. Limited Edition. Price \$15.

Graphic arts literature is so volu-

minous that to cover the subject adequately requires a considerable library. Students and research workers alike are well aware of the time and effort required to cull information from scattered sources. A comprehensive book on the subject embracing all methods would indeed be a convenience and a timesaver. The need for, and the interest shown in such a book inspired the current effort of Mertle and Monsen. According to the authors, Photomechanics and Printing is "a complete graphic arts technical library in a single volume." This is no idle boast for, within the covers of this book. they present a wealth of information concerning the major reproduction processes.

Varied Contents

The first four chapters treat subject matter common to all processes: originals for reproduction; photographic materials and equipment: continuous tone, line and halftone photography; and color reproduction. The latter chapter includes a thorough and detailed discussion of color composing with three-point register systems. In all instances the subject is presented from the standpoint of the technical fundamentals and the stepby-step, how-to-do-it operations.

The four chapters following are concerned with the operating details

(Continued on Page 139)

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Hartford John Carter & Co., Inc.	Shaughnessy-Kniep-Hawe	Providence
New Haven John Carter & Co., Inc.	Paper Company	
DELAWARE	MONTANA BillingsCarpenter Paper Company	Columbia
Wilmington Whiting-Patterson Co., Inc.	Great Falls Carpenter Paper Company	
DISTRICT OF COLUMBIA WashingtonThe Whitaker Paper Company	Missoula Carpenter Paper Company	Sloux Falls
FLORIDA	NEBRASKA	Chamana
lacksonville The Jacksonville Paper Co.†	Grand Island Carpenter Paper Company Lincoln Carpenter Paper Company	Chattanooga. Knoxville
Migmi The Everglade Paper Company	Carpenter Paper Company Omaha Carpenter Paper Company	Memphis
Orlando The Central Paper Company Tallahassee The Capital Paper Company	NEVADA	Nashville
Tallahassee The Capital Paper Company Tampa The Tampa Paper Company	Reno Blake, Moffitt & Towne	
GEORGIA	NEW HAMPSHIRE	Amarillo
Atlanta The Whitaker Paper Company	Concord John Carter & Company, Inc.	Dallas
Savannah The Atlantic Paper Company	NEW JERSEY	El Paso Ft. Worth
IDAHO	Newark Central Paper Company Trenton Central Paper Company	Harlingen
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ILLINOIS	Albuquerque Carpenter Paper Company	San Antonio.
Chicago . Bradner Smith & Company†**	NEW YORK	Ogden
Dwight Brothers Paper Company† Parker, Schmidt & Tucker Paper Co.	Albany Hudson Valley Paper Co.	Salt Lake City
Charles W. Williams & Company*	Binghamton Stephens & Company, Inc. Buffalo Hubbs & Howe Company	
Peoria Paper House, Inc. Peoria Paper House, Inc.	Jamestown The Millcraft Paper Company	Norfolk
Quincy Irwin Paper Company	New York City. Aldine Paper Company** Forest Paper Co., Inc.	Richmond
Rock Island C. J. Duffey Paper Company	Holyoke Couted & Printed	Seattle
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Indianapolis Indiana Paper Company, Inc.	Paper Sales Corporation**	Spokane
IOWA	Pohlman Paper Co., Inc. Reinhold-Gould, Inc.	Yakima
Des Moines Carpenter Paper Company	Royal Paper Corporation The Whitaker Paper Co.	, GARMO
Pratt Paper Company Sioux City Carpenter Paper Company	Charles W. Williams & Co.*	Huntington
KANSAS	Bulkley, Dunton, Far East† Bulkley, Dunton, S. A.†	
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LITHO CLUB NEWS

Chicago

Rae Goss Speaks To Club

What can the pressman, plate maker and camera man do to help his company make more profits? This was the question posed for discussion at the February meeting of the Chicago Litho Club, with Rae Goss, sales vice president of Inland Litho Co., past president of the Chicago Club and treasurer of the NALC as the speaker.

Few shopmen, Mr. Goss contends, have any idea how costs of a job are arrived at by the front office. They don't even know, he added, or they have never thought about where the money comes from for the equipment with which they earn their daily bread.

Developing his question "What can I do to make savings in my department?," Mr. Goss presented a chart on which he used the average of factual figures furnished him by three Chicago litho plants that do from \$1 to \$5 millions of business annually.

Breaking the figures down he pointed out the average yearly expenditure for paper, or art work, press work and the other operations down the line to the finished job. If, somewhere along the production line, he said, the craftsman can eliminate some source of waste, it could amount to a sizeable saving. Even a reduction of as small as one-fourth of one percent of the cost could be significant.

For instance, he said, in a company with 40 employees, which does a one million dollar a year business, an overall plantwide saving of three percent would mean a \$30,000 addition to profits.

Using facts which he has gathered far and wide, he told how different litho firms have, time after time, effected such savings bit by bit when the unnecessary leaks were discovered and halted. They resulted from savings on waste of paper to lost make ready time and other steps, he explained.

Management cannot keep its eye on everything, Mr. Goss said, and it is here that the craftsman in his daily activities can be of tremendous service to his employer. In these days of narrow profit margins, he declared, such attention to waste is most urgent.

If a company has a profit sharing plan or other welfare program, he remarked, the employee can definitely help himself by studying the possibilities for reducing waste. When thinking of his company's efforts to increase profits, he suggested, the employee should adopt the attitude that "I'm one of them, too."

Mr. Goss has been studying this problem of how to keep profits from going down the drain for some 20 of the 29 years he has been working for Inland Litho Co. Lately he has completed results of a nationwide survey

on this subject which is expected to be published soon as a promotional piece for one of the litho industry's larger suppliers. He is also scheduled for a talk soon on his "down the drain" theme at a meeting of the Neenah, Wis., Craftsmen's Club.

Twin City

Discusses Electronic Flash

H. L. Parker, president, American Speedlight Corp., spoke to the Twin City Litho Club at its February meeting in The Criterion, St. Paul, on the Electronic Flash and how it can be used in the Graphic Arts.

He explained the advantages of this source of light for illuminating a copy board and how all parts of the copy receive the same amount of light. Several members questioned him on its application in plate making trade shops.

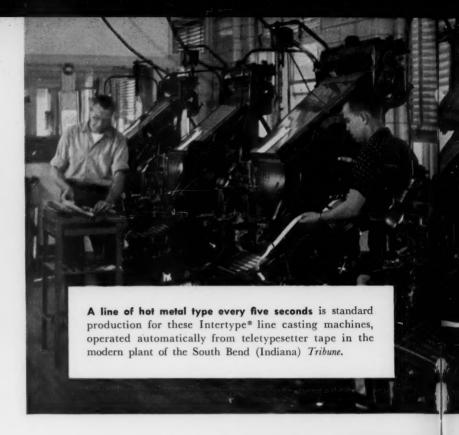
Marvin Haenze, club president, gave a report on the mid-year NALC business conference in Detroit and Herman Goebel reported on the New York section of the meeting.

Three new members of the club are Edward Donahue and Heber Stephens of Local #10 and Richard Kennedy.



Cover of "Springtime In Washington," a folder being mailed to the wives of members of the National Association of Litho Clubs inviting them to attend the Litho Club convention in Washington, D. C., May 1-3. The folder includes the ladies program of events.

What's going on at

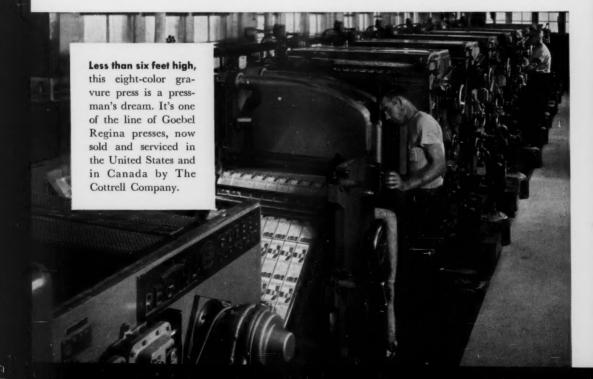


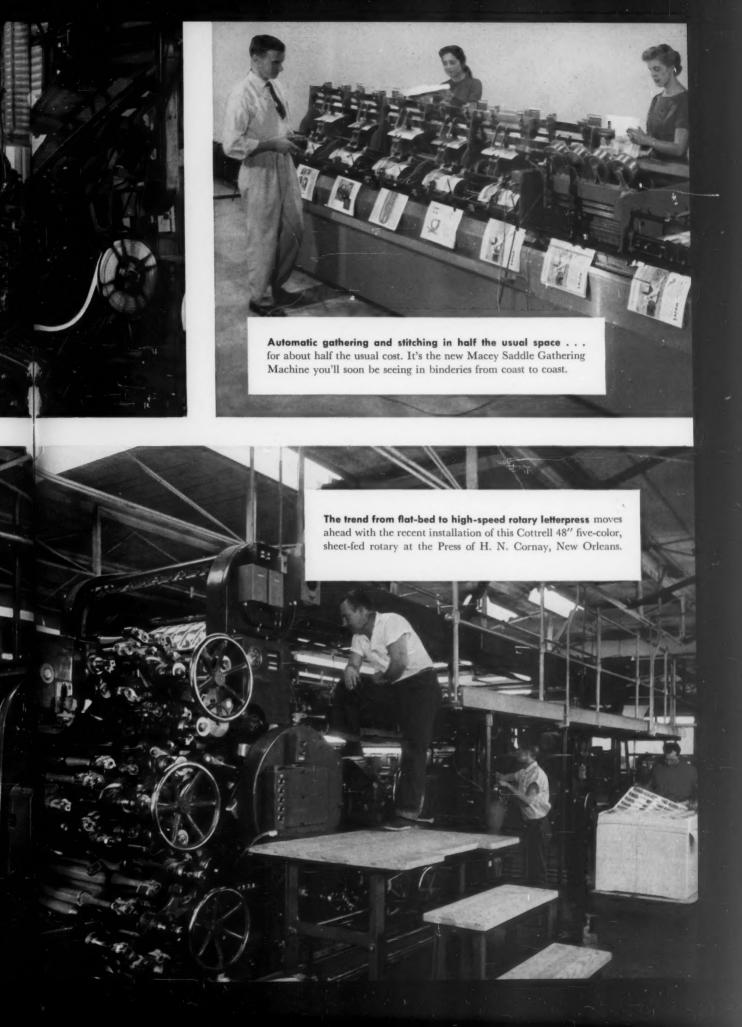
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HARRIS INTERTYPE CORPORATION

The Corporation's largest product line is offset presses. This report, however, shows four other products which are also helping printers and publishers to more profitable production. These pages were printed on the rotary letterpress shown at the lower right.





Officers and guests of Washington Litho Club at Jan. 26 meet william Barnes, Washingpresident, Washington Club of Printing House Craftsmen: Thomas Boram, president, Baltimore
Litho Club; Albert
L. Tucker, vice president, Washington
Litho Club; and Litho Club; and John T. Porter, as



sistant sales manager. Sheet-Fed Division, American Type Founders Inc. Standing (I.r.) Frederick A. Fowler, president Washington Litho Club; Alfred Rossotti, Rossotti Lithograph Corp., North Bergen, N. J.; W. O. Morgan, past president, National Association of Litho Clubs; and Frank Corcoran, past president, Washington Litho Club.

Washington

Host To 4 NALC Past Presidents

The Washington Litho Club was host to four past presidents of the National Association of Litho Clubs at its Jan. 28 meeting in the Continental Hotel. They were Alfred Rossotti, W. O. Morgan, Jack O. Blades and Albert L. Tucker. Other guests included William Barnes, president of the Washington Club of Printing House Craftsmen and Thomas Boram, president of the Baltimore Litho Club.

John T. Porter, assistant sales manager, Sheet Fed Division, American Type Founders, Inc., was guest speaker and spoke to the group on advances in offset presses. He also discussed a new photo-composing machine which will be released by ATF in a few months.

The club is currently making preparations for the promotion of the National Association of Litho Club's convention to be held in Washington May 1-3.

Mr. Rossotti presided over installation ceremonies for the recently elected officers and board of governors. Officers are Frederick Fowler, president; Albert Tucker, vice president; Raymond Geegh, secretary; and Arthur Nugent, treasurer.

New members of the club are

Erwin M. Berger, U. S. Government Printing Office; Frederick F. Cockrell, Sauls Lithograph Co.; J. Lindsey Cranford, Columbia Planograph Co.; Frank F. Dougherty, Sauls Lithograph Co.; Karl W. Fretcher Sr., U. S. Geological Survey; Louis A. Haley, U. S. Coast and Geodetic Survey; Raymond L. Hanback Jr., H and A Printing Co.; Charles J. Lane, Lanman Engraving Co.; George A. Mattson, Printing Industry of America; Herbert C. Much, U. S. Government Printing Office; Warren G. Buhler, Oxy-Dry Sprayer Corp.; Ralph G. Cefaly Jr., Cefaly Experimental Co.; Phillip R. Kauffman, The Goetz Co.; and David G. Peek, E. I. du Pont de Nemours. Inc.

Rossell Speaks To Club

Robert E. Rossell, managing director of the Research and Engineering Council of the Graphic Arts Industry, was the featured speaker at the Feb. 25 meeting of the Washington Litho Club in the Continental Hotel.

His talk, entitled, "Lighting to See Alike," was accompanied by slides highlighting important phases of the

Mr. Rossell is a charter member of the Washington Club and one of its past presidents. He is also immediate past president of the Technical Association of the Graphic Arts.

New applicants approved for membership in the club are Bernard Cissel, U. S. Geological Survey and Norman M. Remick, Roberts & Porter.

Recently appointed committee chairmen are Leonard Krebs, entertainment; Albert Tucker, program and litho notes; Robert Spruell, Membership; Jack Williams, reporter; Francis Frazzano, visiting; Lewis C. Raeder and Robert Luciani, special membership; and Stuart Rich, educational and historical.

Cincinnati

Picks Committee Members

Committees to make arrangements for three annual social events of the Cincinnati Litho Club were appointed by Peter J. Schannes, president at a closed monthly dinner meeting on Feb. 11 at Royal Chef's Restaurant. Forty members and two guests, Warren Johnston, Chicago, and Charles McLaughlin, Dayton, O., were pres-

Arrangements for the Ohio River moonlight boatride in June will be handled by a committee composed of Ralph Guenther, Advance Litho Plate Co., chairman; Frank H. Reile, the Hennegan Co., advisor; Robert A. Crocker, Strathmore Press, Inc., and Joseph H. Cremering, Jr., A. Steinhauser & Son.

Joseph Hoffer, Gibson & Perin Co., with John Rogers, Stevenson Photo Color Separation Co., as advisor, will arrange for the club's annual family picnic in August; and a dinner dance next January will be set up by Paul Granger, Metropolitan Printing Co., Inc., chairman; Robert C. Groettum, Strobridge Lithographing Co., advisor; Harmon Taylor, Tri-State Lithographers, Inc., and Robert O. Banks, Bank Litho Productions.

Other appointments by Mr. Schannes included Tom Lacker, Advance Decalcomania Co., to handle club publicity; Bernard Smith, the Hennegan Co., membership; Frank Petersen, Standard Publishing Foundation, educational programs; D. G. Flanagam, Harris-Seybold Division, Harris Intertype Corp., tax consultant, and Buford Payne, Tri-State Offset Co., parliamentarian.

New members welcomed at the meeting are Frank Hundemer, Perfection Litho Co., and Marlyn Mather, Miehle Printing Press & Manufacturing Co.

Mr. Schannes and William E. Staudt, Jr., Young & Klein, Inc., were club delegates to the mid-season meeting of the National Association of Litho Clubs on Jan. 25 in Detroit. Mich.



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COLOR PHOTOGRAPH BY ANTON BRUEN

Mr. and Mrs. Leonard Starkey left, receive some of the famous Southern hospitality from members of the Houston Litho Club. (right) Members of the club greeting the Starkeys. Pictured are (l.-r.) Henry March-



winski, William McDermott, Kenneth Joseph, Frances Porter, William Kanzlarich, Mrs. Starkey, Chloe Mallet, Mr. Starkey, William Dodd and

Houston

Starkey Visits Club

Members of the Houston Litho Club held a special dinner Jan. 26 in honor of Mr. and Mrs. Leonard Starkey. Mr. Starkey, who is president of the National Association of Litho Clubs, was visiting Houston after attending the mid-year meeting of NALC, one section of which was held in Dallas.

Mr. Starkey spoke to the club members on the advances made by NALC and mentioned some of the plans for the coming year. He also extended an invitation to all to attend the NALC convention in Washington May 1-3.

New Committee chairmen of the club are Robert Chester, photographer; Army Emmott, greeting; Harry Folk, membership; and Henry Marchwinski, historian.

Frederick Billingsly was appointed to fill the board vacancy created by the resignation of Robert Chalender.

New members are Edwin Organ, Patterson Printing Co.; James Mc-Gahey, Caldwell Printing Co.; Edward Blackstone, Sinclair & Valentine.

On March 6, the club will visit the Continental Can Co. plant. They will be conducted on a tour of the plant and will see a film.

Buffalo

Hears Talk On Missiles

Members of the Buffalo Litho Club met at the 40 & 8 Club on Feb. 5, to hear David Hamlin, management engineer, Rockets Div., Bell Aircraft, speak on his company's present and future plans for rockets and missiles. Approximately 45 members attended.

St. Louis

Hears Panel On Training

The St. Louis Litho Club turned its Feb. 6 dinner meeting at the Ambassador Hotel over to a panel discussion of the apprentice training program at the David Ranken School of Mechanical Trades. Members of the panel were Jack Wolff, Western Printing & Lithographing Co., Herbert Ross, Jr., Ross-Gould Printing Co.; Walter Creel, Amalgamated Lithographers; and George Rodenheiser, director of the Ranken school.

After a showing of a film on the school, the panel answered questions about classes, training and admission requirements.

Young Lithogs.

Hear Talk on Finance

Lithographers who do a big business in producing annual reports, may be in for a cut in business if the action of one leading company develops into a trend.

That was the warning given by Lewis D. Gilbert Feb. 5 to the Young Lithographers at a meeting in the Advertising Club, New York. Mr. Gilbert, who spoke on rights and obligations of the small stockholder, makes a business of representing small stockholders at annual meetings of corporations.

Mr. Gilbert's statement on annual reports was based on the 1957 report issued recently by the Carrier Corp. "The report has no jacket, is limited to eight pages, contains no photographs and has no table of contents," he observed.

"In recent years some annual reports have been overdone in the use of lavish color and photographs, and a reappraisal of the situation seems to be in the making among some of the larger companies. If the cutbacks continue, it may mean a severe dip in this business for printers and lithographers," he commented.

Mr. Gilbert offered these tips to lithographers (or others) who have a few dollars to invest in the stock market: buy in small amounts from a variety of corporations, choosing companies which have demonstrated earning power in the past; "do not buy with the intention of getting rich quick, because it can't be done"; and hold onto the stocks after you get them. Mr. Gilbert further recommended that potential buyers stay away from the uranium-type stocks from companies which are not yet in production, and he advised against buying "on margin."

Recounting some of his struggles in behalf of stockholders in recent years, Mr. Gilbert said he has been successful in getting several corporations to change their meeting places and times from small, relatively out-of-the-way towns, early in the morning, to easily accessible places such as New York. He has also sought the right of cumulative voting by stockholders where state laws permit. He mentioned attempts — some of them successful — to put a ceiling on "excessively high" salaries and pensions among some top corporation officials.

Turning to the use of a stock broker, Mr. Gilbert said the buyer should use him not for market letters, but to obtain a proxy statement of the company, a copy of the annual report and any post-meeting reports. He said the "model annual report" is the one issued each year by the Glidden Co.

Gerald Urban has been nominated for president of the club. Other nominees are John Heim, vice president; John Ray, vice president; Richard Fenn, secretary; and Frank Lech, treasurer.

Nominated to the board of governors are the following: Paul Goodyear, Erwin Bielitz, Alexander Aderer, Gerry Reilly, James McNamara and Earl Vanderbilt.

On March 19, the club will hold its annual business meeting.

Litho Club Secretaries

ATLANTA: Hulan Hill, 590 Glendale Dr., Decatur, Ga.

BALTIMORE: Harold E. Hackman, 2950 Loch Haven Rd., Baltimore 18

BOSTON: Vincent J. Aliberte, 2010 Revere Beach Pkway, Everett 49, Mass.

BUFFALO: Edmond S. Sendker, 978 Ellicott St., Buffalo 9

CANTON: Clayton Betz, 608 Broad Ave., Canton

CHICAGO: James V. Gianpetro, 40 S. Clinton St., Chicago

CINCINNATI: Harold Biddle, 3308 Galbraith Rd., Cincinnati

CLEVELAND: Alvin Martin, 1011 Power Ave., Cleveland 14

COLUMBUS: Edward Carter, 873 Williams St., Columbus 8

CONNECTICUT VALLEY: Edward J. Yuskevich, 1847 Poquonock Ave., Poquonock, Conn.

DALLAS: A. G. Copeland, 3116 Commerce St., Dallas

DAYTON: Loomis Pugh, 1809 W. Columbia, Springfield, O.

DETROIT: Erhard B. Toensfeldt, 1736 Michigan Blvd., Lincoln Park 25, Mich.

FORT WORTH: Vernon Kageler, 4933 Dunlap Dr., Fort Worth

HOUSTON: Frances Porter, 2301 Huldy St., Houston 19

LOS ANGELES: Al Griffin, 520 Monterey Rd., S. Pasadena

MILWAUKEE: Jack W. Miller, 2572 N. 21st St., Milwaukee

NEW YORK: Louis Happ, 11 Darby Court, Malverne, N. Y.

PHILADELPHIA: Joseph H. Winterburg, 618 Race St., Philadelphia 6

PIEDMONT: Mrs. Jo Woody Shaw, 502 Security Bank Bldg., High Point, N. C.

ROCHESTER: Edward C. Potter, 198 Weston Rd., Rochester 12.

SHREVEPORT: Roena Bradford, 822 Commercial Bldg., Shreveport

ST. LOUIS: Ray K. Eckles, 7023 Radom, St. Louis 16

TULSA: Mrs. Madeleine K. Hare, 2521 South Birmingham Place, Tulsa 14

TWIN CITY: Mr. Kip Goebel, 138 Montrose Place, St. Paul

WASHINGTON: Raymond Geegh, P.O. Box 952, Ben Franklin Station, Washington 4

CENTRAL WISCONSIN: William Zimmerman, Rt. 2, Box 531, Menasha, Wis.

New York

Hold 'Web Offset Night'

Representaives of two major manufacturers of Web offset presses addressed the New York Litho Club Feb. 26, at the Shelbourne hotel. Peter Rice, Capricorn Press, vice president and educational chairman of the club, moderated the program.

Howell Lee, representing American Type Founders Co., described the different types of web presses and outlined their advantages. He conveyed his company's enthusiasm about the potentiality of web offset and commented on the new fields such as newspapers, magazines and encyclopedias, it has opened up for lithographers.

He also mentioned several changes in operating procedures necessary in changing over to web offset. Among these are the cutting down of downtime and more precise plate-making for exact register, because once on the press, plates cannot be twisted or stretched.

Advising lithographers to take web offset into consideration for future operations, Kenneth McKean of the Fred'k H. Levey Co., said that even though web presses don't have the flexibility of sheet-fed presses, tremendous economies and improvements in quality should make it logical to swing jobs to the web size.

He described two of his company's presses now being used by the *Reader's Digest* in Cuba and The McCall Co. in Dayton.

The first press he said, is running 18,000 impressions per hour on 43-lb. machine-coated stock, in four colors. A similar, but later model has also successfully done four-color process work on 32-lb. newsprint. This press runs better than 22,000 impressions per hour, he added.

The McCall press is being used to print envelopes, and pressmen can make-ready on it in 12 to 15 minutes. In one 22-hour shift, he said, they can make 38 complete four-color changes.

During the question and answer period that followed, both speakers agreed in the answer to a question on the largest web press now running in this country. Built by Levey, the press is being used by the Curtis Publishing Co. One month old, it is designed to run 22,500 impressions per hour. It is a double five-color press with a 71" web and a 471/8" circumference. Mr. McKean said that they have run off 3,000,000 impressions on the press and are still using the original copper and stainless steel plates, also manufactured by Levey.

Guests present at the meeting were William Morgan, NALC field representative; Douglas Murray, ATF; Carl Fox, Rapid Roller; and John Maguire, past president of NALC.

Milwaukee

Holds Pitman Night

Paul F. Schmidt, president of the Harold M. Pitman Co., Chicago, was the featured speaker at the Feb. 25 meeting of the Milwaukee Litho Club.

Assisted by Alfred W. Heyes and Robert T. Maley, he presented a talk on the S. T. and Unicote plates and processing chemicals as compared with conventional zinc, aluminum and presensitized plates.

New members of the club are Milton Gregory, Western Printing and Lithographing Co. and Raymond Koerner and Robert Hendler of Phillips Litho Co.

Officers of the club have urged all members to attend the 13th annual NALC conference in Washington, D. C., May 1-3.

Philadelphia

Big Crowd for Quiz Night

As usual, the annual quiz night at the Philadelphia Litho Club filled the meeting room in the Poor Richard Club to overflowing Feb. 24. Once again the club turned to its own members to provide the technical men for the panel.

On the panel were the following: CAMERA: Joseph Butler, Butler & Ferrigno; PLATE: George Pernet,

(Continued on page 151)

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no hustle or bustle, no worries (or so the book says) and prices were lower than they are today. ML can't transport you back to those carefree days, but we can make an offer to you and your friends in the shop or litho club that will remind you of those old-time prices:



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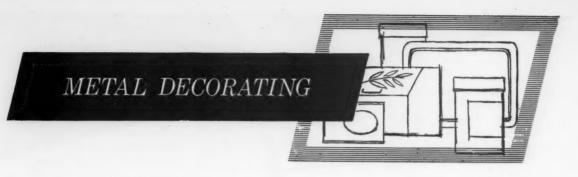
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58





how we do

letal Decorating in England

By John Matthews
The Metal Box Company, Ltd.

THE business of metal decorating in which each day seems to bring some new challenge or need for revision of thought, is very much the same the world over. We in England are by and large working to very much the same objectives as our counterparts in the United States.

At Metal Box, we do not claim to have any monopoly of new ideas and good practices, but we do try to anticipate and encourage development in this industry. I will give an insight into a British metal decorating plant in order that you may appreciate some of our methods of working.

To put you in the picture of our organization and background, The Metal Box Co. was formed in 1921 by an amalgamation of four leading printers and box makers. Two of these firms were Hudson Scott, of Carlisle, and Barclay & Fry, of London, both established in the year 1799.

In 1876, Hudson Scott commenced

the decoration of tinplate by the paper transfer process. That is, the design was printed on a transfer paper coated with a composition of starch, gum and glue. The order of printing the colors was exactly the reverse of offset printing. If the work was to appear on the tinplate in four colors, say yellow, blue, red and black, the black would be printed first, followed by the red, blue and yellow.

On top of all these colors would then be printed at least two passes of a very opaque white, except on those parts of the design which were to appear as gold or a color showing a metallic sheen.

The sheets of tinplate then were coated with a varnish, which when allowed to become "tacky" had the transfers fixed to them, face down, and pressure applied.

After the varnish had thoroughly dried, the transfer paper was soaked off with water and the design appeared upon the tinplate. A final coat of finishing varnish completed the job.

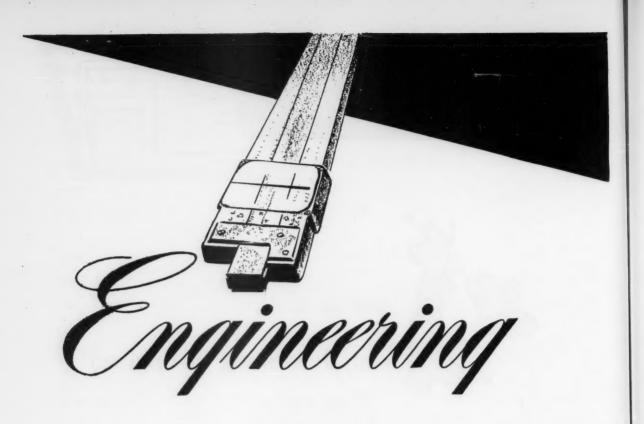
Some 10 years later, in 1886, the process of "direct" printing was employed, to be followed in due course by "offset."

In the year 1875, Robert Barclay raised a patent which was to mark an epoch in the history of lithography. He is credited with the discovery of what we all now know as offset lithography and made it commercially possible to print in color directly onto tinplate and other sheet metals. However, lack of finance and the absence of any other provision to cover expansion which would have been required to exploit the idea, led Barclay to grant full and exclusive rights to a prominent firm of match makers who devoted its use solely to the decoration of metal covers for match

Such then is the tradition and original pioneering work which was carried out by companies which today, some 158 years after their foundation, form part of our organization.

Today, we have 11 metal decorating plants situated in the United

From a talk presented at the National Metal Decorators Association Convention, October, 1957.



Engineering is the art of figuring the strength and performance or the full functional value of a machine, in which the stresses and strains must meet the many rigid requirements of a special application.

As manufacturers of equipment solely for the Metal Decorating Industry, Wagner has cooperated with its suppliers and with the Industry to engineer equipment to meet the Metal Decorator's most advanced needs.

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Metal Decorating Machinery

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Kingdom. These service not only the box-and can-making plants at the same or nearby sites but also provide six other plants with their requirements of printed plate.

Reproduction and Platemaking

Creative artists at three main art studios provide a design service for customers, using of course their special knowledge of the requirements for tinprinting and designing within the scope of standard color ranges whenever possible.

A color photography studio concentrates on providing color photographs and transparencies of subjects suitable for ultimate reproduction on metal containers. Completely aside from this function, it may be of interest to mention that this studio has also done much work in the interests of plastic surgery.

With the work of the artist and designer completed, the customeraccepted sketch is taken to the camera room at one of four reproduction departments dealing with tinprinting. Here we operate dark-room, standard process and special masking cameras. The latter is of special interest as by this process it is possible to save up to 50 percent of hand retouching time.

A further development is "projection" masking. In this case, the masks are special negatives which are made first and then replaced in the camera and the actual separation negatives made through them. Using this equipment, it is possible to achieve a very high degree of control in color-correction by photo-mechanical means.

For the purpose of correcting tonal values of negatives or positives, each retoucher has his own booth completely equipped with all his needs and, of course, works in complete cooperation with the camera room in order to achieve maximum desired results.

Also in the reproduction department, the "black and white" artists work on drawing and assembly of line work, lettering and layout, prior to passing to the cameras as a complete job or part of work to be incorporated in a halftone design.

Having obtained a satisfactory unit negative or positive, the next step is invariably the production of a "multi". The latest equipment produces this by contact as opposed to projection as was the case with earlier methods. Now, the original glass and sensitized photographic plates are brought into contact by air pressure and thus perfect sharpness of reproduction is insured.

For this purpose, a fully automatic step-and-repeat machine is used. Operator control is very straight-forward and after the necessary setting positions have been determined, the working of the machine is completely automatic and requires no further attention until all the exposures have been completed. For this work, equipment is installed in its own darkroom.

There is probably little doubt that machines of similar design and method of control ultimately will provide the fully automatic means of making not only multi-negatives/positives, but also printing plates.

Thus, all risk of human error will be eliminated and the work will possess greater precision and improved quality.

For proofing on tinplate, the traditional handproof press is supplemented by use of the fully automatic proof press. Special features of this are automatic inking and dampening. In addition, this equipment will accommodate a full size printing plate which is extremely advantageous when a proof pull is required from an existing machine plate or if the job is a large one-up display tablet.

On the other hand, these machines are eminently suitable for short run jobs of, for example, 50 to 100 sheets. However, we must not lose sight of the fact that their primary purpose is proofing and they do give an impression which is nearer that produced by the production equipment, compared with the hand press.

Preparation of Printing Plates

It will perhaps be appropriate to give an outline picture of the kinds of printing plates we have in current use. During the past eight or nine years, we have used very successfully a bi-metallic plate of stainless steel base with copper image made by both negative and positive processes. On several plates up to 1,000,000 impressions have been obtained.

For the shorter running jobs the conventional deep-etch plate on either zinc or aluminum still serves us well. Perhaps this point should be expanded. By short runs the following is typical of the conditions for which we have to cater.

One plant operating 11 printing machines had an average length run over 12 months of well under 2,000 sheets and more than 50 percent of operating hours were spent in makeready. But that is not all. Because of the nature of the trade, only a small percentage of these jobs could be rerun without some alteration being requested by the customer. Therefore, under these conditions, the deep-etch plate properly made serves us very well, giving no trouble in the machine and good quality print.

Anodized Aluminum

For work which will run in several printing editions up to perhaps 100,000 sheets, anodized aluminum plates are being used very successfully on both single and tandem unit machines.

The plate graining operation, when required, is very similar to that practiced by metal decorators in the United States. We currently use 1" diameter glass or 3%" diameter steel marbles in graining machines which have an automatic marble tilt and water flush.

Progressing to plate-making equipment, the plate whirler is also of very similar design to those in use in the United States. It is fitted with the usual variable speed control for the plate table, water flushing, inspection lamp and built-in heater for drying the coating.

Our standard step-and-repeat platemaking machines are of horizontal design, as opposed to vertical. They are so installed that the operators can work in normal daylight conditions, but the printing plates with light sensitive coating applied are loaded into the machines in subdued lighting. This is achieved by having a partition with suitable personnel doors for easy access, dividing the machine into two sides—loading and operating.

The coated printing plate is laid on the machine bed in a pre-determined position and is then wound into the body of the machine in readiness for receiving the image.

The negative or positive, having been registered in a built-in register device, is locked in position under the lamp holder with which it then moves in pre-determined steps under the control of the operator. In practice, the printing plate is moved in the required steps length-wise, in which direction it is possible to preset for the next printing down position, while the exposure of the previous setting is being made. The negative/positive with the lamp holder is moved across the width, i.e., from gripper to back-edge.

Normally, the first line of repeats is made along the gripper edge of the plate, then the glass and lampholder are moved over one step and the next line made, bringing the plate back to its first position.

This is repeated until the required number of exposures (each controlled by a light meter) have been made. A record card for steps and measurement is made for each layout.

Our regular plate processing booths with back draft ventilation, being a more or less standard piece of equipment throughout the world, perhaps require no special comment.

Printing and Coating

In the description of this equipment the logical starting point is the feed end of the line. We have in use three types of plate run-in or winch motion to enable stacks of tinplate to be handled safely and easily onto the hoist of the automatic feeder.

The first makes special use of a removable steel platform, the legs of which fit between two raised supports each carrying on their top surfaces a series of small diameter rollers which in turn support the bearing surface of the platform. Onto this platform is placed the tinplate skid. By use of a geared chain drive attached to both supports and a removable linking bar,

the operator can easily winch-in a full load of plate under complete control.

This type has a special application in a department where there is insufficient room for handling a fork lift truck (a powered or hand transporter is all that is required), or even where the floor loading does not allow a conventional fork lift truck to operate.

The second type consists of a series of rollers the width of the feeder supported in a rigid frame with every other roller connected by a simple chain drive to a hand wheel. Thus the stacks of plate can easily be controlled over the complete length of the conveyor. It is usual for this arrangement to be raised to such a height that will enable 10 box lots of plate to be conveniently handled into the feeder. With tinplate in the larger sizes being delivered in sixand eight-box lots and line speeds in the region of 5,000 to 6,000 sheets per hour, we must, of necessity use

(Continued on Page 141)

New Crown Can Container

A new 16-ounce full-color lithographed container has been produced by the Crown Can Division of the Crown Cork & Seal Co., Inc., Philadelphia, for "Lucky Wip," a desert topping by Lever Brothers.

The container has log-roll lithography on the side to provide easy identification in food store cabinets. A shallow dome top and an attractive white molded plastic cover, which simulates a swirl of the product, are among its sales appeal features.

Crown Can produced the multicolor package in its new air conditioned, windowless lithographic plant in Philadelphia.

Craftsmen Hold 'Quiz Night'

The New York Club of Printing House Craftsmen devoted its educational meeting Feb. 20 at the Brass Rail, to questions and answers on the technical problems of printing.

Panel members were Charles Felton, Messenger of the Sacred Heart, for layout and typography; Harold Flowers, Flowers Color Photo Composing Laboratory, for photo engraving and color separation; Stanley Sherrick, Read Printing Co., for pressroom, letterpress; Victor De Rose, Hinkhouse, Inc., for pressroom, lithography; and Mortimer Sendor, Sendor Bindery, for bindery.



John F. Matthews, manager of lithography for the Metal Box Co., Ltd., London, England, recently retired due to health. Mr. Matthews was connected with paper and metal lithography for 46 years. His son John spoke on "Metal Decorating in England" at the recent NMDA convention in Chicago.

Banknote Firms Merge

Columbian Banknote Co., 53-yearold Chicago litho firm, and Security Banknote Co., New York and Philadelphia, announced last month completion of merger plans and reorganization under the name Security-Columbian Banknote Co.

Existing production facilities in Chicago and Philadlephia are to be maintained as in the past, a spokesman at Columbian said, but Security Banknote's western sales office in Chicago will be moved from its downtown location to Columbian's west side plant at 500 S. Ashland Ave. National headquarters will continue in New York.

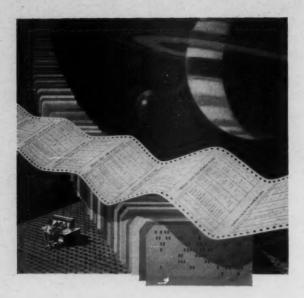
Both companies have always specialized in production by offset of stocks, bonds, postage stamps, currency, bank and corporate checks, etc.

Officers of the new company are: Wm. D. Punt, chairman of the board; Fred R. Esty, president; C. P. Curley, executive vice president at Chicago; George Goldsworthy, executive vice president at Philadelphia; and Chas. Koerwer, Jr., secretary-treasurer.



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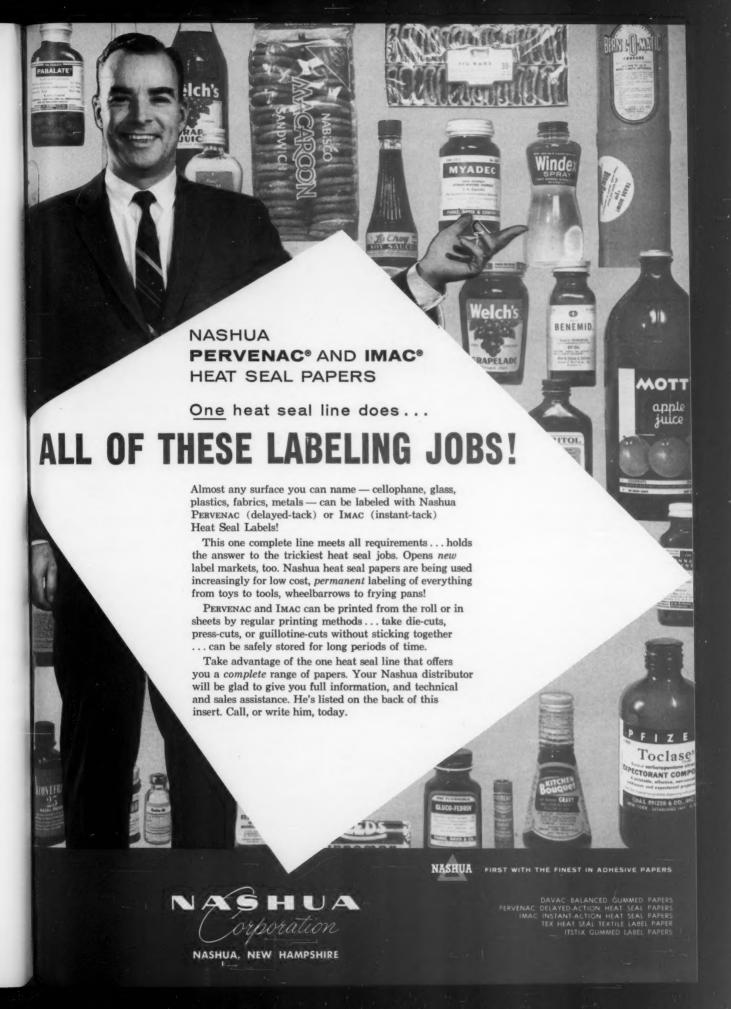
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11



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INDIANAPOLIS, INDIANA Indiana Paper Company

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LOS ANGELES, CALIFORNIA Carpenter Paper Company

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SPRINGFIELD, MASSACHUSETTS
Carter Rice Storrs & Bement

SYRACUSE, NEW YORK Alling & Cory Company

TACOMA, WASHINGTON Allied Paper Co., Inc.

TALLAHASSEE, FLORIDA Capital Paper Company

TAMPA, FLORIDA Tampa Paper Company

TOLEDO, OHIO Central Ohio Paper Company

TOPEKA, KANSAS Carpenter Paper Company

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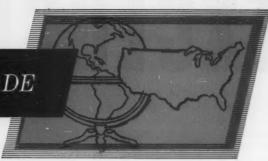
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NEWS about the TRADE



U. S. P. & L. Elects Three Directors







Kane

Walters

Rowe

Richard J. Walters and Raymond P. Kane of New York, and Williams S. Rowe of Cincinnati, have been elected to fill vacancies on the board of directors of the United States Printing & Lithographing Co. The new directors are filling the unexpired terms of A. C. Saylor, deceased, and Harold Langeluttig and John J. Rowe who have resigned.

Mr. Walters and Mr. Kane are company vice presidents, and Mr. Rowe is a vice president and director of a Cincinnati Trust Co.

The company has reported unaudited net earnings for 1957 of \$1,954,470, after provisions for taxes. This compares with earnings of \$1,866,758 for 1956, and represents an increase of approximately five percent over the previous year.

The 1957 earnings are equal to \$5.69 per share of common stock, after allowance for dividends on preferred stock. Earnings per share of common stock for 1956 were \$5.44.

Inland Forms Subsidiary

James T. Igoe, Jr., president of Inland Lithograph Co., Chicago, has announced the formation of a new subsidiary, Inland Displays. The new division, which will provide merchandising counsel, design and production on all types of advertising displays, will be headed by Col. John W. Lacey, vice president and general manager.

Col. Lacey has ten years' background in the merchandising display field, having represented two major eastern lithographers in the Chicago area. Prior to and after entering this field, he spent several years with the U. S. Air Force. A graduate combat pilot, he is currently an active senior pilot with several thousand pilot flying hours.

Prior to World War II, he was assistant to the vice president of the University of Notre Dame.

Technicraft Moves

Technicraft, Inc., has moved from a downtown Cincinnati location it has occupied for 12 years to a newly completed plant at 2942 Jonrose Ave. The brick and concrete building has 14,000 square feet of floor space, with press and plate facilities on the first floor and camera, art and office facilities on the second floor. A new two-color, 36 x 49" Harris-Seybold

press has been installed, according to President N. N. Pies.

Young Resigns LNA Post

The executive committee of the Lithographers National Association has announced the resignation of Quentin O. Young as director of industrial relations and general counsel.

His duties have been assumed by Oscar Whitehouse, LNA executive director, who has had considerable experience in the labor-management field.

Mr. Young is now with the personnel and industrial relations department of Philip Morris, Inc.

MLA Elects New Officers

New officers and directors for the coming year were elected by the Metropolitan Lithographers Association, Inc., at its annual business meet-



ing recently, at New York's Hotel Shelburne. Pictured are George Schlegel III, Schlegel Lithographing Corp., president; Edward D. Wilson, New York Litho Corp., vice president; and William M. Winship, Brett Litho Co., treasurer. Newly elected directors are Allen T. Enos III, Stearns & Beale; S. W. Fenollosa, General Offset Co., Inc., Jack Gold, James Gray, Inc.; Arthur Herst, Herst Litho, Inc.; John F. Perrin, U. S. Printing & Litho Co.; and Alfred P. Neff, Neff Litho Co.

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CHANGES COLOR WITH CHANGES OF pH!

All-purpose SINVALCO "Color-Key" Fountain Solution #27
is an amazing, NON-TOXIC solution that changes color with any pH change.
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- NON-TOXIC no chromic acid or bichromate
- No gum to add economical to use; quick and easy to mix
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Newly appointed officers of the Recording & Statistical Corp., Boston, Mass., are (1.-r.) Albert A. Richards, manager of the offset department; William J. McFarlin, Jr., vice president of the company's New England Division; and Austin E. Nanry, general plant manager.

To Hold LTF Forum

The Miami Valley Lithographers Association, Inc., is sponsoring a Lithographic Technical Foundation Forum on April 18 and 19 in the Hotel Netherland Hilton, Cincinnati, with more than 500 graphic arts executives and craftsmen from a 100mile radius expected to attend. Invitations have been extended to graphic arts groups in Louisville and Lexington, Ky., Indianapolis, Ind., and Columbus, Springfield and Dayton, O., but the sessions will be open to anyone associated with the industry.

Michael H. Bruno, research manager for LTF, will conduct the sessions, assisted by Frank Preucil and Wade Griswold of the LTF staff. The program will be similar to those presented in other cities, including the six color movies on "How to Make Better Halftones," "How to Make Better Surface Plates," "Deep-etch Platemaking," "Handling Plates on the Press," "Paper Troubles on the

Press," and "Avoiding Trouble With Ink." Mr. Bruno will conduct the "Crystal Ball" discussion of the latest lithographic developments.

This will be the first time in 10 vears that such a Forum has been held in Cincinnati.

The arrangements committee includes Thomas E. Brinkman, Cincinnati Lithographing Co., chairman; William T. Stevenson, Stevenson Photo Color Separation Co.; Andrew Donaldson and Harold A. Merten, Jr., Strobridge Lithographing Co., and John D. Rockaway, managing director, Miami Valley Lithographers Association, Inc.

Advance reservations are now being accepted at the Association office, 1401 Enquirer Building, Cincinnati 2. The reservation charge is \$12.50 per person until April 1, and \$15 thereafter. The fee for just the Saturday session is \$9, including lunch.

Navigator's Forum March 15.

Navigraphic '58, a forum sponsored by The Navigators, is being held March 15 in the Madison and Bowman Rooms of New York's Biltmore Hotel.

The forum, believed to be the first annual progress report to the industry, will have several talks of special interest to lithographers, including the keynote address by Wade Griswold, executive director of the Lithographic Technical Foundation.

One of the purposes of Navigraphic '58 is to present to management and production staffs the tools that will enable them to meet the demands for faster production, greater economy and increased quality.

Moderator for the program is Charles V. Morris, assistant to the president of Adline Paper Co., and Reinhold-Gould.

The program for Navigraphic '58 is as follows:

8:30 a.m.—"Get Acquainted" coffee.

9:00-Keynote address: "The Importance of Keeping Posted with Progress in the Graphic Arts." Wade Griswold, executive director, Lithographic Technical Founda-

9:30-"The Wonderful World of Electronic Photo-Engraving." Judson V. Hyatt, vice president, Fairchild Graphic Equipment Co., Inc.

10:10-"Towards the Elimination of Make Ready." Alan Holliday, president, Craftsmen, Inc., and research director, Hughes Corporation.

11-"The Truth About Bi-Metal and Tri-Metal Plates for Offset." Michael A. Canale, president, Canale Chemical Co.

11:40-Question and answer period.

12 Noon-Break for cocktails.

12:30-Lunch. Presentation of Navigator's Service to Industry Award.

2:15 p.m.—"Pleasing Color Reproductions that Everyone Can Afford." John McMaster, manager, Graphic Reproduction Sales Division, Eastman Kodak Co.

2:55-"Web Offset Presses Up to Date." Henry Webendorfer, assistant manager, Web Fed Press Division, American Type

3:35-"A Printer Evaluates Cold Composition." Joseph Weiler, designer-supervisor, Marchbanks Press

4:10-"Prime Advances in Photo-Engraving." Edwin D. Orans, managing director, Quality Photo-Engraving Co., Inc.

4:45—Question and answer period.

Charles Rossotti, Rossotti Lithograph Corp., North Bergen, N. J., was host to was host members of the National Macaroni Manufacturers Association during their traditional spaghetti dinner at the Asso-ciation's annual win-



ter meeting at Miami Beach Jan. 20-23. The Rossotti Corp. is entering its 60th year as lithographers specializing in color packaging.

SCREEN TINTS

20" x 24"

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\$ 5 00 each

22"x28"

\$ 750 each

Latest developments in the manufacture of halftone tints allows us to offer you these tints at this SENSATIONAL NEW LOW PRICE.

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Eger Appointed To LNA Posts

Oscar Whitehouse, executive director of the Lithographers National Association, has announced the appointment of Robert L. Eger as directors.



Robert L. Eger

tor of the Cost, Accounting and Financial Management Committee and staff representative of the Bank Stationers' Section.

Mr. Eger, who also will serve as LNA secretary and controller, succeeds Edward D. Morris, who had been with LNA for 14 years as Cost Committee director, and John J. Blackwelder who formerly represented the bank stationers. A certified public accountant, Mr. Eger was formerly with the American Institute of Architects where he designed and installed a machine accounting system and handled the preparation of the Institute's million dollar annual budget.

He has also been an instructor of accounting and related subjects at Southeastern University in Washington and served on a consultant basis as director of education of the National Society of Public Accountants in Washington.

Another First by Cold Type

Intertype Company, a division of Harris-Intertype Corp., has announced that the Panama City, Fla., News-Herald, has become the first newspaper in the world to successfully combine Intertype's Fotosetter photographic typesetting machine with a teletypesetter unit, producing whole pages automatically from tape.

The paper, owned by John H. Perry, was a pioneer in Fetosetter composition and for several years has been setting its display advertising by the cold type method. The News-Herald now is setting its editorial and society pages on a tape-fed Fotosetter and plans to eventually produce the entire paper by this method, said Cecil B. Kelley, publisher. The teletypesetter unit is the same as used on hot metal machines.

The process begins with the feeding of locally perforated or wire service tape through the Fotosetter, which in turn sets type photographically on right or wrong-reading film positives, negatives or paper positives. At the News-Herald all composition is produced on right-reading paper positives, pasted in full page makeup and photographed. Zinc plates are then etched, from which page mats are rolled and stereotype plates cast.

To Hold Convention In May

J. Thomas Morgan, Jr., Southern GAA president, Col. H. R. Kibler, PIA President and Otis Wells, NAPL president, are only a few of the speakers at the 37th annual convention of the Southern Graphic Arts Association in Louisville, Ky., May 19-21.

The program will feature the 19th Annual Exhibit of Southern Printing, many prominent speakers, discussions of current problems and open forums.

Named To New ALA Post

Edward Swayduck, automation conscious president of New York Local 1 of the Amalgamated Lithographers of America, Inc., has been named director of technology, responsible for all research and development projects of the union.

The purpose of the new post is to arrange a continuing program of meetings with manufacturers to keep abreast of new developments and how they can best be adapted by the industry.

Mr. Swayduck, with a committee of five other Local presidents, will also concern himself with carrying on an intensive public relations and educational program to familiarize union officers, organizers and negotiators with technological developments in the industry.

New Mergenthaler President

J. A. Keller was elected president of the Mergenthaler Linotype Co. Jan. 31 upon the resignation of Martin M. Reed. Mr. Keller joined the com-



J. A. Keller

pany in Dec., 1955, and has served as vice president of operations and executive vice president. Previously he was vice president and general manager of F. L. Jacobs Co., Detroit.

Mr. Reed, who is remaining with the company as a director, joined Mergenthaler in Dec. 1942 as assistant to the president and legal consultant. Subsequently, he was successively elected secretary of the company, vice president and secretary, executive vice president and, in 1948, president. He has been a director for the past 12 years.

Albert Miller Dies

Albert H. Miller, Jr., the Baltimore manager of Bingham Brothers Co., died Feb. 7, at the age of 66.

Mr. Miller joined Bingham Brothers in 1918, when his father was manager of the Baltimore branch and received his training in the various phases of roller making in Baltimore and New York. He became manager of the Baltimore roller factory, succeeding his father, in 1928. He was a member of the board of directors of the company.

A past president of the Baltimore Club of Printing House Craftsmen, he was also a member of the local litho club.

He had earlier been associated with several printing and publishing firms in New York and Pennsylvania.



new wash-up solvent formula prevents scale formation

Something new has been added to Little Benjy Wash-up Solvent . . . to do something no other solvent does. Little Benjy very efficiently dissolves scale already formed. It always has. But now it does more: when a press is washed with super-solvent a microscopic film remains to prevent ink traces from drying to form scale. Varnish, driers and pigments stay tacky. Nothing dries. Rollers stay open for 72 hours and more. Ink and its increments can't dry . . . can't form scale. That's the "super" in Little Benjy: the residual surface film that protects against scale . . . and against oxidation, too.

Ask for a sample. It must be good...developed by Knox laboratory people who know lithography. To help solve your problems, they're synthesizing chemicals other labs haven't heard of yet.





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Bruckner

Bernhard

Shinn

Muntzer

Zabel Honors Four Employes

Four retiring employes of Zabel Brothers Co., Philadelphia lithographers and color printers, were honored at a dinner Feb. 1, by 150 employes of the firm and friends. The four men, who have a total of almost 200 years with the company, received gold watches from William E. Zabel, Jr., treasurer of the firm, and clock radios and other gifts from their fellow employes.

The four men, are William J. Bernhard, William J. Muntzer, Walter E. Bruckner and J. Ralph Shinn.

Mr. Bernhard joined the company July 2, 1907 as a slip-sheeter in the letterpress department. In 1911 he became a helper on the firm's second offset press and after two years a pressmen on a larger press. Except for some time as an instructor of apprentice pressmen, he continued as an able pressmen until his retirement.

Mr. Muntzer started his apprenticeship in the company's letterpress department Sept. 1, 1906, and operated a Miehle cylinder press for 24 years. When the press was replaced in 1938 with a Kelly #2, he operated it until his retirement.

Mr. Bruckner began his career with the company on Jan. 2, 1909 in the music layout department. He later served an apprenticeship in the hand transfer department and advanced to foreman of that department. Upon changing over to the photo-offset method he became assistant to the photo-plate foreman, the position he held upon retirement.

Mr. Shinn, a relative new-comer to the group, started work on Jan. 2, 1912, slip sheeting in the letterpress department. From there he went to the shipping and cutting department and operated a 60" Guillotine cutter for three years. He next became a helper in the offset press department, and eventually a pressman operating a 34 x 46" Potter press until his retirement.

Staley Repurchases Firm

Charles E. Staley, Jr., former owner of the Dayton Blank Book and Printing Co., Dayton, Ohio, has announced that he is repurchasing the firm which he sold in 1955 to the Columbus Blank Book and Manufacturing Co. Mr. Staley will resume his position as principal stockholder in the company, organized in 1894.

2_{nd}



Reprint of 'Three-Color Direct Separation'

• Have you tried three-color offset printing, or, like so many other progressive lithographers, are you considering it for the future? If so, John Lupo's easy-to-follow approach to *Three-Color Direct Separation*, a 32-page reprint giving complete instructions, charts, illustrations and a concise summary of all steps in the process is a *must* for you. The first printing of 1,500 copies was quickly exhausted, necessitating the second edition. Order your copy today while supplies last.

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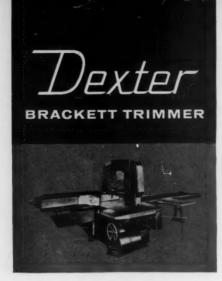
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cuts...trims... up to 3 times faster!

Here's a machine that can save time in the last step of production, and meet those "rush" delivery schedules. The Dexter Brackett Safety Trimmer has the precision and speed that can pick-up some of the time which may have been lost in preceding operations. It trims and cuts apart labels, booklets, catalogs, inserts ...up to three times faster than conventional equipment!

The Brackett offers significant other advantages, too. Straight away travel to reduce handling—mechanically set spacer for maintaining consistent accuracy—retained settings to save time on repeat jobs...these are just a few of its features.

There's more...much more, and all worth checking.

Get the full story on the Dexter Brackett Trimmer.

Write today for literature giving complete details.





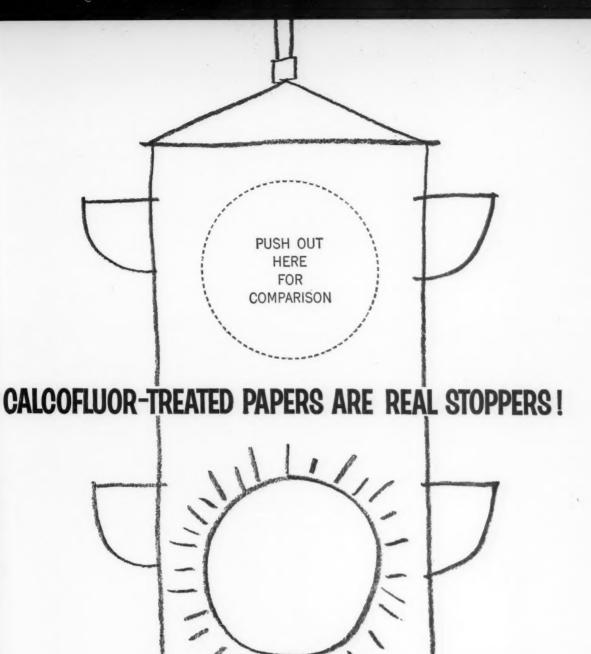
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This is not just another white sheet but the <u>whitest</u> coated stock now in regular production. Its sparkling brilliance can mean greater profits for you. Just push out the perforated area above and slide any <u>ordinary</u> coated white sheet underneath for comparison. What makes the difference? This paper contains **CALCOFLUOR*** WHITE





Swimsuit "Mermaid" by Rose Marie Reid-Setting by Botticelli

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One glance tells you this is the swimsuit Venus might have worn had it been the fashion in her day. And a second look tells you that no woman in her right mind would dream of wearing last year's bathing suit after seeing this picture. Such is the power of printed advertising!

Wherever you find outstanding printed advertising - in magazines, booklets or folders-you are apt to find Oxford Papers. The best printers and lithographers know them well. Do you? If not, call your Oxford merchant or write our nearest office.





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PLANOFLEX is one of Oxford's three new coated offset papers. All rank high in brightness, opacity and appearance and have excellent dimensional stability. A new, exclusive coating formula gives them a level, polished surface with high pick-resistance for outstanding press results in monotone and full color.

PLANOFLEX is a moderately priced, coated-two-sides offset paper with printing qualities comparable to higher priced offset enamels. Planoflex was developed especially for quality offset reproduction of booklets, catalogs and other commercial printing in monotone and full color. It is suitable for varnish, lacquer and gloss inks.

SWIFT RIVER is a low priced, coated-two-sides offset sheet approaching Planoflex in printing qualities and appearance. It is recommended for full color and black and white offset lithography, and like Planoflex, is suitable for varnish, lacquer and gloss inks.

UNIFLEX C15 is a companion sheet to Planoflex in coated-one-side offset. It is equal to Planoflex in printing qualities and appearance. Uniflex was developed especially for the packaging field, for bottle, can and box labels, box liners, cigarette cups, display mountings, package wraps, window strips and other similar uses. Like Planoflex, it is suitable for varnish, lacquer and gloss inks.

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Ralph P. Dixon (left), president, George A. Simonds and Co., receiving attendance plaque from Edgar B. Heimer, Good Impressions, Inc. Mr. Dixon's company has had a representative present at each of the 2,000 meetings of the Graphic Arts Association of Washington, D. C. Mr. Heimer is one of the seven men living who attended the Association's first meeting on Oct. 6, 1919.

Holds 2000th Meeting

The Graphic Arts Association of Washington, D. C., Inc., held its 2000th consecutive meetings Jan. 24, at the Sheraton-Park Hotel.

Five men were present who attended the association's first weekly meeting Oct. 6, 1919. They are Joseph Aukward, Karl V. Eiker, Edgar B. Heimer, John P. Ruppert and William Schaefer.

Mr. Heimer, vice president and general manager of Good Impressions, Inc., presented a plaque to Ralph Dixon of George A. Simonds and Company for having a representative at each of the 2,000 meetings.

The association has 113 members. Current officers are Ralph E. Dewhirst, president; Clarence E. Harlowe, vice president; David Porterfield, Jr., recording secretary; Joseph Cangalosi, treasurer and George P. Mallonee, executive secretary.

New British Litho Magazine

The Litho Printer, a new monthly magazine, is now being published in Southampton, England, as a companion to Print In Britain.

Contents of the first issue, January 1958, include articles on "Economics of operating a two-color tin printing press", "Hints on litho printing of bookcloth", and a "Survey of presensitized plates."

The staff is composed of J. E. Reeve Fowkes, editor; W. P. Jaspert, associate editor; and J. Couper, art editor.



Wendell B. Barnes (left), Administrator of the Small Business Administration, congratulating Joseph Brown, president, Precision Lithographers, Inc. Looking on is Walter E. Soderstrom, executive vice president of the National Association of Photo-Lithographers.

Brown Honored At Luncheon

Wendell B. Barnes, administrator of the Small Business Administration, joined Adelphi College officials and business leaders at a luncheon on Feb. 3 to honor Joseph Brown, president, Precision Lithographers, Inc., Long Island. Mr. Brown was the 10,000th small business proprietor to complete a business management course cosponsored by the government agency and colleges throughout the country.

The luncheon, at New York's Waldorf-Astoria Hotel, was sponsored by the Young President's Organization. James A. Linen, publisher of Time, presided. Guests included Paul D. Eddy, president, Adelphi College; Henry Blackstone, president, Servo Corp.; Tex McCrary, a trustee of Adelphi College and a television personality; Arthur E. Long, New York regional director of the Small Business Administration: and Walter E. Soderstrom, executive vice president of the National Association of Photo-Lithographers. The program was televised on the "Tex and Jinx Jury" show on WRCA-TV, New York.

After presenting an award to Mr. Brown, Mr. Barnes commented that "most business failures stem from lack of management skills, and I am convinced that perhaps the most important means of assisting small firms lies in the field of management training."

Mr. Brown founded Precision Lithographers three years ago with Paul T. Stolmaker. It began as a one-press operation and today is an integrated plant with six departments, specializing in high-grade offset color printing.

Marks 25th Year

Package Products, Charlotte, N. C., and its commercial printing division, Herald Press, will mark its 25th anniversary next month. The company operates letterpress, lithographic and flexographic printing divisions and produces a wide variety of commercial printed matter, box wraps, labels and related packaging items. One of the first in the South to print and fabricate cellophane, Package Products now manufactures many types of film bags, envelopes and sheet wraps.

The company is presently under-

going a major expansion of its manufacturing facilities at Charlotte. Sales offices are located in New York, Dallas, Houston and Knoxville, Tenn.

Samuel Ryburn, one of the company's founders and an original director, has recently been named vice president of planning and research. Other officers are Jord H. Jordan, president; T. J. Norman, Jr., executive vice president; G. Donald Davidson, Jr., vice president; F. Henry Wittel, vice president; E. A. Earp, assistant vice president; Price H. Gwynn, III, secretary; and Kenneth L. Warren, treasurer.









William C. Lamprechter (left), and T. S. Duncanson, who have been elected president and 1st vice president of the Business Forms Institute. Mr. Lamprechter is vice president and general manager of the Stephen Greene Co., Philadelphia. Mr. Duncanson is president of Moore Business Forms, Inc., Niagara Falls, N. Y. Both firms have lithographic facilities.

Greater productivity per man hour and more efficient plant management should offset rising costs and result in another successful year for the business forms industry, members of the Business Forms Institute predicted at the annual members meeting in New York, Feb. 13 and 14.

The figures on the dollar volume for 1957, not yet completed, are expected to at least match the \$308,000,000 reported for 1956. The 1956 figure represented a gain of \$32,000,000 over the preceding year.

The Institute, a majority of whose members use offset, installed its newly elected president, William C. Lamprechter, vice president and general manager of the Stephen Greene Co., Philadelphia, at the same meeting. He succeeds R. S. Daugherty, president of the Shelly Salesbook Co., Shelby, Ohio. T. S. Duncanson, of Moore Business Forms, Inc., Niagara Falls, N. Y., was elected first vice president; Thomas A. Taylor, Schwabacher-Frey Co., San Francisco was re-elected second vice president; and H. M. Meloney, Greenwich, Conn., executive director.

Major plans of the Institute for this year include its annual comparative balance sheet and operations ratios survey; employee relations reports for office and factory personnel; and its public relations program.

The BFI recently participated in a Washington meeting of the Bureau of the Census, the aim of which was a more accurate census of the dollar volume of the manifold business forms industry in 1959 and following years, and clearer definitions of some of the fringe products.

Two new members were voted into the Institute. They are Pioneer, Inc., Tacoma, Wash., and Redi-Rite Business Forms, Inc., San Francisco.

New Michigan Directors

New members of the board of directors of the Michigan Lithographing Co., Grand Rapids, Mich., are William H. Martindill, president, treasurer and general manager; Harold F. Schumacher, vice president, secretary and general counsel; and Charles M. Horth.

Other organizational changes recently announced by the company are Arthur F. Allen as sales manager of commercial sales; Kenneth Oldenburg as sales manager of label sales; Donald A. Richie as plant manager; and Robert O. Kress as controller.

The company's field sales force consists of Harold Lindeman, Sidney Eleveld, Robert Wanner, Charles Edwards, A. C. DePew and G. W. Mathison. Recently appointed sales service operators are Richard Esenwein and James Oom.

Michigan Lithographing is equipped with one, two and four-color offset presses up to 42 x 58", including a new Miehle four-color press.

Book Review

THE HISTORY AND TECHNIQUE OF LETTER-ING, Alexander Nesbitt, Dover Publications, Inc., 920 Broadway, New York. 6 x 9¼", 300 pp., index and many illustrations of lettering, \$2.

The average small and medium sized lithe shop has little use today for the fine art of lettering. So many kinds of printed sheets on acetate and other materials are available and so easy to use that unless the job requires the finest art work, these short cuts are frequently used. Hand lettering, therefore, is becoming somewhat of a lost art; to be studied nostalgically, in off moments, perhaps, but nothing to be concerned with in the day's production.

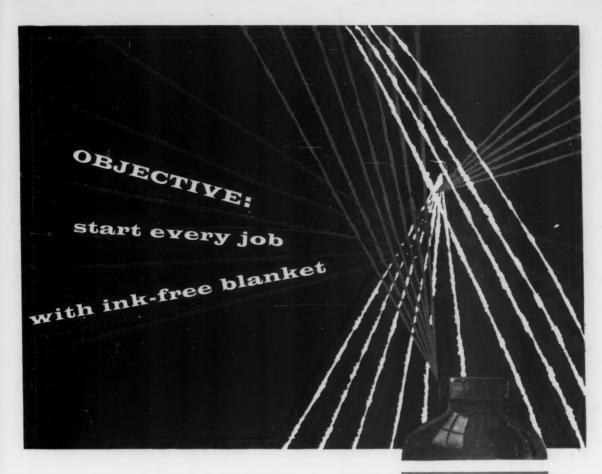
There still are craftsmen concerned with lettering, however, and they should want to have a copy of this paper-back volume, which brings to life virtually every important aspect of the history of lettering.

The volume, which has hundreds of illustrations, is both a history of and a practical course in lettering. It follows the history of the alphabet from hieroglyphs to the present, showing the influence and use of lettering in art and its connection with general culture. The reader learns that lower case letters were used for the first time during the reign of Charlemagne, in the 8th century; and that pointed pens came into use in the 18th century, replacing broad-pointed pens, which, ironically, are once more in favor

Practical problems of layout and execution complement the historical values of this book. In sum, a handsomely lithographed book that will have great value to the lettering artist and should fill him with a sense of importance about his work.—H.C.C.

Hear Talk By Sommer

Donald Sommer of Washington, D. C., secretary of the Master Printers Section, PIA, spoke on "Production Standards" at a dinner meeting of the recently organized Production Management Section, Graphic Arts Association of Cincinnati, on Feb. 27 in the Cincinnati Club.



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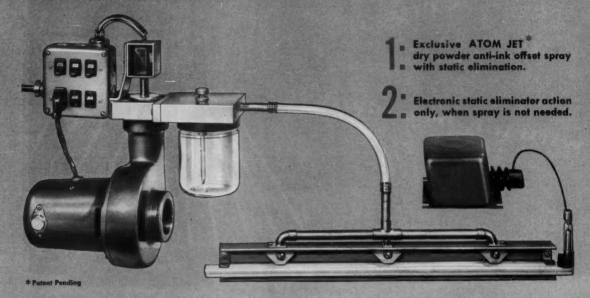
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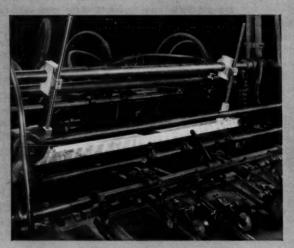


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A 23 x 36" Harris two-color offset press lent to the Lithographic Technical Foundation by the Harris-Seybold Company Division of the Harris-Intertype Corp. It is the first multi-color machine to be installed in the Foundation's Research Laboratories at Glessner House in Chicago. Inspecting the press are (l.r.) R. R. Perry and Joseph McConnaughey of Harris-Seybold and Michael H. Bruno, LTF research manager. The press is equipped with a special split fountain to help LTF study the effects of different dampening solutions.

Producers Recruitment Film

The Education Council of the Graphic Arts has released a 16 mm sound and color film, "Printing—A Future Unlimited," addressed specifically to young people and their possible interest in choosing the graphic art as their career. It is believed to be one of the first motion pictures produced by the industry to tell young people about its vocational and career opportunities. The film was first shown on Jan. 13, in over 20 cities throughout the United States.

The film was produced with the assistance and advice of a group of educators, guidance counselors, printing teachers and printers. In charge of the entire production was Sherman Rifkin, a member of the University of California staff. Committee chairman was Irl Korsen, Eureka Press, Los Angeles.

While a number of scenes are laid in printing plants, the film emphasizes the fact that the printing industry is made up of hard-working people who have learned their jobs by taking advantage of the educational and training opportunities afforded them in high schools, colleges and on-the-job training.

Copies of the movie are available only by purchase from the Educational Council. There are no loan arrangements through the council. However, a number of groups of printers in many communities will have a copy for loan purposes.

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All the problems of the plant drop on your shoulders it seems! That's the reason we think you'll be interested in

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Judges for 3M's fourth quarterly Excellence of Lithography Competition were (l.-r.) Dean Cunningham, Dallas Club of Printing House Craftsmen; Wayne V. Harsha, editor, The Inland Printer; Gordon M. Hughes, Dallas Litho Club; and Roy Cowan, Dallas Ad League.



3M Contest Draws 2,300 Entries

Winning pieces in the fourth nationwide Excellence of Lithography Competition sponsored by Minnesota Mining and Manufacturing Co., were selected from 2,316 entries, the company reports. Each winning shop received an award plaque, and each platemaker and pressman a cash award and plaque.

The winners, selected during print-

ing week in Dallas, are Princeton Polychrome Press, Princeton, N. J.; Williams Lithograph Co., San Francisco; Smith-Grieves Co., Kansas City, Mo.; Technico Inc., Los Angeles; Rose Color Labs, Inc.; New York; Thatcher Press, Evanston, Ill.; Maclachlan Printing, Ltd., Toronto, Ontario; Meredith Web Printing Co., Burlington, N. C.; and D. E. Robinson Co., Cleveland.

PIA Holds President's Conf.

Long range planning was the theme of a week long presidents conference sponsored by Printing Industry of America at the Biltmore Hotel in Palm Beach, Fla., late in January.

Among the speakers who addressed the 250 printing executives present were Horace Hart, director, Printing and Publishing Industries Division, Business and Defense Service Administration, Department of Commerce; Col. H. R. Kibler, president of PIA; and Frank P. Pfeiffer, president of Reynolds and Reynolds Co.

The conference had a general session the first morning, with the rest of the week devoted to seminars on finance, sales, production, personnel and executive functions.

Mr. Hart, in his address, said that the future of the printing business depends on long range planning, and that unless one plans in terms of a minimum of five years, he is not truly carrying on long range planning.

Col. Kibler discussed economic developments in the printing industry. He pointed out that the printing industry ranks "in 27th position out of a listing of 28 manufacturing industries in terms of new capital invested." Commenting on this he said that "it is an indication that we are not keeping abreast of developments and not maintaining our relative po-

sition. If we are being replaced by other means of communications, then these developments are serious and justify careful analysis.

Mellan Joins Polychrome

Ibert Mellan has been appointed senior research chemist for the Polychrome Corp., Yonkers, N. Y. The company is presently expanding its facilities in the areas of offset plates, inks and supplies as well as mimeograph and spirit duplicating fields.

Mr. Mellan has a background of research and development in the fields of solvents, resins and plasticizers. He is the author of several books on industrial solvents.

GTA Meets In New York

Progress in standardizing gravure operations and reports on paper, carbon tissue, inks, foil and electronic scanning were heard by a large group of persons attending the Gravure Technical Association convention late last month in New York.

The convention was held in the Commodore Hotel, Feb. 26-28. Sectional meetings, for publication and packaging printers, were held in addition to the general sessions.

Raymond Blattenberger, Public Printer of the U. S., addressed the opening session of the convention Wednesday morning. Among the talks was one on carbon tissue, by A. J. Powers, Jr., Chemco Photoproducts Co.; a panel discussion of paper, foils and film; use of reflection meters to measure color density; a panel on grinding stones; and a report on the Crosfield Scanner by J. F. Crosfield.

The report by the positive standards committee was given Thursday morning by John Sacchia, production manager of the *American Weekly*.

Opposes Increased Postage

The Direct Mail Industry of Massachusetts is publishing an open letter to Senators Leverett Saltonstall (R-Mass) and John F. Kennedy (D-Mass) opposing the postal rate bill presently before Congress.

The letter claims that the proposed increase "is not only a punitive tax on small business, but in effect the 16 billion third class mail volume will diminish, sales will drop off, tax revenue from individuals and corporations will be slashed, and unemployment will spread all over the nation."

It said that in New England, "the printing and graphic arts industries, which grossed a 600 million dollar output in 1957, would be hardest hit." The letter further stated that the "250,000 business firms having bulk rate mailing permits who advertise by mail, and the 4 to 5 million workers who depend wholly or in part for their livelihood on the production and movement of third class mail cannot stand this increase."

Barton Observes 35th Year

Barton Press, Inc., Newark, N. J., marked its 35th year of business recently, having grown from a mimeographing and multigraphing service to a combination shop occupying 40,000 sq. ft. of space.

The company, which added offset in 1942, has seven Harris offset presses: two 36 x 48" two-color, one 36 x 48" one-color, one 23 x 35" two-color, one 23 x 39" one-color and two 17 x 22" one-color.

Included in the plant are complete plate-making equipment and a bindery.



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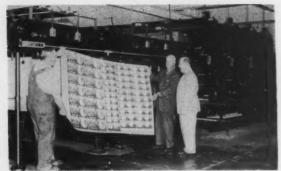
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Latest addition to one of the oldest lithographic houses on the West Coast is this four-color Harris 56 x 77" double delivery press, recently installed at the Schmidt Lithograph Company, San Francisco. The new Harris press will be used for general commercial runs, using both paper and boxboard. Carl R. Schmidt (center), resident of the 86.



year-old Schmidt Litho firm, and G. T. Glass (right) of the Hawaiian Pineapple Company, are shown inspecting the first run of Dole four-color labels on the new press. Also shown is E. C. Anderson, pressman for Schmidt

Lithograph.

Litho Guild Elects Officers

Members of the New York Lithographers Guild re-elected Arthur Schwartz, Mastercraft Litho & Printing Co., to the office of president at a dinner meeting Feb. 13 in the Overseas Press Club.

Other officers elected at the meeting are Melvin Tomback, Graphic Industries, vice president; Matthew Rao, Roselin Litho, treasurer; and Lewis Greene, Times Litho, secretary.

The club, which is composed of nedium-size and smaller litho plant executives, also held a round table discussion on job estimating.

Disagree With Reed

A Boston publisher and the president of Photon, Inc., have registered disagreement with some of the remarks of Martin M. Reed, former president of Mergenthaler Linotype Co., in an article on photocomposition, published in the January 18 issue of Editor & Publisher. (See Modern Lithography Jan., Page 75).

Mr. Reed, who is continuing with the company as a director and consultant, had called for a more careful and scientific determination of the problems of photocomposition and pointed out, among other things, that "it is not the cure-all for production and cost problems that many in the industry earlier thought it would be."

Robert Choate, publisher of the Boston Herald Traveler, interpreted Mr. Reed's article as throwing "a lot of cold water on the cold type process."

He said that the Herald-Traveler is

using both an Intertype Fotosetter and a Photon (both photocomposition machines) in an attempt to learn what it can about the cold type operation. He also mentioned several newspapers which he said are using Intertype Fotosetters with good results and implied that many were experimenting with the process.

W. W. Garth, Jr., president of Photon, Inc., declared that "no one in the printing or publishing industry can question the fact that after 80 years of usage hot metal composition has neared its optimum point in economy. There is no known way in which the economics of hot metal composition can be substantially improved."

"Many publishers and printers are well advanced in their photocomposition programs," he stated," and many others are about to adopt the production efficiencies of photocomposition."

Accusing the hot-metal processes of "generating today's costs," he said that "for those willing to stand pat with the processes of the past the only prospect is economic deterioration."

Both men pointed to DuPont's and Dow Chemical's interest, respectively, in plastic plates and the rapid-engraving process as indicative of the inevitable acceptance of photocomposition in the graphic arts.

LNA Receives 2,651 Entries

A record total of 2,651 lithographic entries, 155 more than last year, were received in the 1958 Annual Lithographic Awards Competition and Exhibit sponsored by the Lithographers National Association. Lithographic plants in the United States

and Canada accounted for 1,885 of the entries. The remaining entries were submitted by advertising agencies, designers, artists and others. Out of a total of 532 firms represented, 218 were lithographic plants.

In addition to the total increase in entries, a marked increase of 768 entries were submitted by the lithographic plants. Similarly, there was an increase in all but two of the 47 classifications of material that were judged during the last week in January at the New York Trade School. The most notable increases in product classifications were in posters, packaging material, bank and commercial stationery, books and book jackets, magazines and house organs.

Edward K. Whitmore, chairman of the LNA promotion committee in charge of the competition, announced that the official presentation of the awards will be made at LNA's 53rd annual convention at the Arizona Biltmore Hotel in Phoenix, April 28 to May 1.

Meanwhile, plans are in progress to produce the 8th Awards Catalog for distribution to lithographers and advertisers. The winners will be mounted and displayed on 55 exhibit panels which will be shown in key printing buying centers during 1958.

Last year's panels are currently being exhibited in Western European cities under the auspices of the U. S. Information Agency.

Flint Builds Plant In Dallas



The Howard Flint Ink Company has opened a new factory in Dallas, Tex., under the management of Claude L. Davis. Mr. Davis has had 30 years' service with the company covering both factory production and salesservice work. The

plant superintendent will be Leon J. Hebert who has had 15 years' ink making experience. The plant, which will service central and west Texas and southern Oklahoma, contains the latest processing equipment and laboratory devices.





is vital...all Ilford Graphic Arts films (.005" and .003" thickness) are coated on a special SR (Shrink Resistant) base. This base offers true dimensional stability plus three other important working qualities: it will not kink, it scribes beautifully and cuts easily. If premium performance—at less than premium cost—sounds inviting—insist on Ilford on your next film order.



The liford Graphic Arts Catalog tells the whole story. Write for your free copy.

IN CANADA: Canadian distributors for Ilford Limited, London, England: W.E. Booth Co., Ltd. 12 Mercer St., Toronto 2B



"No other developer <u>can take it!</u>
All day long I batch process film
without make-overs.
That's why I use

premium GRAPH-O-LITH® developer"

It gives me full shadow dots, sharp highlight detail and crisp line shots until it's completely exhausted. I've never used any other developer that can match it.

Talk about uniform, fast production on long runs—I get 40% more negatives perfectly developed from every tray."

Want proof? Test it yourself under the Hunt Money Back Guarantee! Order several cartons or larger sets of premium Graph-O-Lith today — don't lose any time getting the benefits. If it doesn't do all we say it does, write us for return instructions and we will return the full purchase price and shipping cost.



Premium-Graph-O-Lith is a maximum contrast developer for process film and plates, thin base strip film, and photomechanical papers. It is available in:

2 gallon size sets 10 gallon size sets 25 gallon size sets

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MODERN LITHOGRAPHY, March, 1958



Hear Talk By Burger

Joseph E. Burger was the speaker at the annual meeting of the Graphic Arts Association of St. Louis, Feb. 17, at the Coronado Hotel. Orville Goerger of the Mercantile Commerce Bank was toastmaster.

Newly elected officers installed at the meeting are Herbert M. Ross, Ross-Gould Co., president; Francis J. Merrill, The George D. Barnard Co., vice president; Robert T. Wolff, Western Printing & Litho Co., secretary; and Leonard B. Brown, A. R. Fleming Printing Co., treasurer.

The association also presented a testimonial to Henry J. Keeler, Jr., Keeler - Morris Printing Co., outgoing president.

PIA Exhibit Plans Underway

Plans for the seventh annual Self-Advertising Exhibition and Awards sponsored by Printing Industry of America, Inc., and the Miller Printing Machinery Co., Pittsburgh, are beginning to take shape and dead-lines have been announced.

Closing date for entries in this year's competition is Sept. 12. All lithographic, letterpress, gravure, silk screen and allied process printers in the United States, Canada and the Hawaiian Islands, whether members of PIA or not, are eligible. Material submitted must be from advertising

programs completed during the period from Sept. 13, 1957 to Sept. 12, 1958.

Awards will be announced during the PIA convention Oct. 13-16, at the Statler-Hilton Hotel in Dallas, Texas. They will include three \$1,000 cash prizes and nine Benjamin Franklin Statuettes.

Further information or entry blanks are available from PIA, 5728 Connecticut Ave., N. W., Washington, D. C., or from the Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh 33, Pa.

Renew Practices Agreement

Officers of the International Printing Pressmen and Assistants' Union of North America and the Union Employers Section of the Printing Industry of America, Inc., signed a renewal five-year international arbitration agreement at a two-day conference in Florida last month. The agreement establishes uniform codes of procedure and standards for conducting arbitration of disputes in the commercial printing industry.

Union president Thomas E. Dunwody and Francis N. Ehrenberg of New York, president of the employers' group, expressed confidence that the new and simplified agreement will make a substantial contribution to continuation of harmonious labor relations in the printing industry.

Gravure Group Hears Clark

Dr. Walter Clark, head of the applied photographic division of Eastman Kodak Co., said that in applying scientific research to its problems, the printing industry is following the example of electrical, chemical and photographic industries which owe their existence to the growth of science

Dr. Clark spoke to members of the Gravure Technical Association at Kodak's Sales Training Center in Rochester, N. Y. He reviewed Kodak's interest in graphic arts and its research work to improve the quality of photomechanical reproduction. One of the main subjects of research has been to improve the reproduction of color pictures, Dr. Clark said.

Shapiro Addresses Craftsmen

Charles Shapiro of the Lithographic Technical Foundation spoke to the members of the Milwaukee and Racine Clubs of Printing House Craftsmen on Feb. 13, at the Knickerbocker hotel in Milwaukee. He discussed the industry's need for skilled manpower.

On April 11 and 12, the International Association of Printing House Craftsmen will hold its sixth district convention at the Plankinton hotel in the same city. Problems and new developments in the printing industry are expected to be the major topics. EAR ALONG THIS LINE AND KEEP FOR FUTURE REFERENCE

Nebiolo Presses Shown

Three flat-bed cylinder presses, developed by the Nebiolo Corp., Turin, Italy, were introduced to American printers at a showing Feb. 25-27, at the Sheraton-Astor hotel, New York. The open house was sponsored by Amsterdam Continental Types and Graphic Equipment, Inc., American distributor for the Nebiolo line.

Also announced at the open house was a single-color offset press called the Invicta OMH. This press takes a maximum sheet size of 22 x 325%", although a 23 x 30" model, in conformity with the most popular American press size, is now being adapted.

Additional information may be obtained from the distributors, 268 Fourth Ave., New York.

The Butterick Company, Inc., Altoona, Pa., is printing ten colors once through the press on this Miehle No. 61 offset press, by splitting the fountains on the first two units for four colors each.



Who made this Vellum?
I like its texture!

58

58

It's H&W Mobile,
has a beautiful antique finish,
exceptional whiteness
and it never picks.



Printed Offset on Mobile Vellum 22½ x 28½—134/M

NEW MOBILE VELLUM IS AVAILABLE FROM YOUR HOLLINGSWORTH & WHITNEY MERCHANTS

WHO ALSO SUPPLY YOU WITH

MOBILE INDEX

MOBILE TAG (WHITE OR IVORY)

The strongest commercial Index available at any price.

58

Famous for its strength, bending and folding qualities.

ALABAMA	BIRMINGHAM BIRMINGHAM	Dillard Paper Co. Jefferson Paper Co.	NEW YORK	ALBANY BINGHAMTON BUFFALO	W. H. Smith Paper Co. Binghamton Paper Co. Franklin-Cowan Paper Co.
				NEW YORK	Advertisers Paper Corp.
CALIFORNIA	LOS ANGELES	Kirk Paper Co.		NEW YORK	Barclay Paper Co.
	SAN FRANCISCO	Seaboard Paper Co.		NEW YORK	Berman Paper Co.
	SAN FRANCISCO	Wilson-Rich Paper Co.		NEW YORK	Crown Paper Corp.
				NEW YORK	M. M. Elish & Co.
COLORADO	DENVER	Dixon & Co.		NEW YORK	Olympic Paper Co., Inc.
COLORDO					Saxon Paper Corp.
	HARTEORR	Rourke-Eno Paper Co., Inc.		NEW YORK	
CONNECTICUT	HARTFORD			NEW YORK	Schlosser Paper Corp.
	NEW HAVEN	Rourke-Eno Paper Co., Inc.		ROCHESTER	Fine Papers, Inc.
				ROCHESTER	Genesee Valley Paper Co.
FLORIDA	JACKSONVILLE	Virginia Paper Co., Inc.			
	MIAMI	Southern Paper Co.	NORTH CAROLINA	CHARLOTTE	Henley Paper Co.
				CHARLOTTE	Virginia Paper Co., Inc.
GEORGIA	ATLANTA	Dillard Paper Co.		HIGH POINT	Henley Paper Co.
GEORGIA	AILANIA	Dillard Paper Co.		RALEIGH	Epes-Fitzgerald Paper Co.
				THELIGIT	Choo-i itagoraia i apoi coi
ILLINOIS	CHICAGO	Atwood Paper Co.	ОНЮ	CINCINNATI	The Chatfield Paper Corp.
	CHICAGO	Empire Paper Co.	OHIO	CINCINNATI	
	CHICAGO	Hobart Paper Co.			The Johnston Paper Co.
	CHICAGO	McIntosh Paper Co.		CINCINNATI	Merchants Paper Co.
	CHICAGO	Messinger Paper Co.		COLUMBUS	Scioto Paper Co.
	CHICAGO	Parker, Schmidt & Tucker		DAYTON	Hull Paper Co.
	Ornordo	Paper Co.		TOLEDO	Paper Merchants, Inc.
	CHICAGO	James White Paper Co.			
	ROCK ISLAND	C. J. Duffey Paper Co.	OKLAHOMA	TULSA	Beene Paper Co.
	HOOK ISEAND	C. II. Dulley I apol Co.	OKLAHOMA	TOLOR	Deene raper Co.
			OREGON	PORTLAND	Carter, Rice & Co. of Oregon
INDIANA	FT. WAYNE	The Millcraft Paper Co.	OREGUN	PORTLAND	Carter, Frice & Co. or Oregon
	INDIANAPOLIS	The Chatfield Paper Corp.			
	INDIANAPOLIS	Indiana Paper Co.	PENNSYLVANIA	PHILADELPHIA	W. B. Killhour & Sons, Inc.
	INDIANAPOLIS	C. P. Lesh Paper Co.		PHILADELPHIA	Schwartz & Co.
	THE PROPERTY OF THE	Of the County open out		PHILADELPHIA	Whiting-Patterson Co., Inc.
				PITTSBURGH	Chatfield & Woods Co.
IOWA	DES MOINES	Bermingham & Prosser Co.			
	DES MOINES	Western Newspaper Union		PROMPENOE	Name of the Page o
			RHODE ISLAND	PROVIDENCE	Narragansett Paper Co.
KANSAS	WICHITA	Southwest Paper Co.			
RARSAS	WICHITA	Wertgame Paper Co.	SOUTH CAROLINA	COLUMBIA	Epes-Fitzgerald Paper Co.
	WICHITA	Weitganie Paper Co.			
			TENNESSEE	MEMPHIS	Louisville Paper & Mfg. Co., Inc.
KENTUCKY	LOUISVILLE	The Rowland Paper Co.	IENNESSEE	NASHVILLE	Dillard Paper Co.
	LOUISVILLE	Southeastern Paper Co.		MASHAILLE	Dillard Paper Co.
LOUISIANA	NEW ORLEANS	Alco Paper Co.	TEXAS	FORT WORTH	Western Paper Co.
LOUISIANA	NEW ONLEANS	Alou Paper Co.		HOUSTON	Benson Paper Co.
				LUBBOCK	Western Paper Co.
MAINE	PORTLAND	C. M. Rice Paper Co.		SAN ANTONIO	Natho Paper Co.
MARYLAND	BALTIMORE	Bradley-Reese Co., Inc.	UTAH	SALT LAKE CITY	Dixon & Co.
MARTLAND	BALTIMORE	The Mudge Paper Co.	O I AII		
				NORFOLK	Epes-Fitzgerald Paper Co.
	BALTIMORE	O. F. H. Warner & Co., Inc.	VIRGINIA		
				RICHMOND	Virginia Paper Co., Inc.
MASSACHUSETTS		Andrews Paper Co.			
	BOSTON	Century Paper Co.	WASHINGTON	SEATTLE	Paper Sales Corp.
	BOSTON	Colonial Paper Co.			
	BOSTON	Tileston & Hollingsworth Co.	WASHINGTON, D.	2.	Barton, Duer & Koch Paper Co.
	SPRINGFIELD	Rourke-Eno Paper Co., Inc.			Stanford Paper Co.
					Virginia Paper Co.
MICHIGAN	DETROIT	Chope-Stevens Paper Co.			
MICHIGAN	DETROIT	The Union Paper & Twine Co.	WISCONSIN	APPLETON	Woelz Brothers, Inc.
	GRAND RAPIDS			GREEN BAY	Steen-Macek Paper Co.
		Grand Rapids Paper Co.		MILWAUKEE	Sensenbrenner Paper Co.
	LANSING	The Dudley Paper Co.		MILWAUKEE	Wisconsin Paper & Products
				OSHKOSH	Oshkosh Paper Co.
MINNESOTA	MINNEAPOLIS	Butler Paper Co.		OSHROSH	Osnikosn Paper Co.
	MINNEAPOLIS	C. J. Duffey Paper Co.			
	MINNEAPOLIS	Minnesota Paper & Cordage Co.		EXPORT ON	Y
	MINNEAPOLIS	The Paper Supply Co., Inc.			
	ST. PAUL	Anchor Paper Co.	NEW YORK	NEW YORK	Moller & Rothe, Inc.
	OII I HOL			NEW YORK	Fred C. Strype, Inc.
agreenteering:	JACKSON	Townsond Pages Co.			
MISSISSIPPI	JACKSON	Townsend Paper Co.			

Wertgame Paper Co. Wertgame Paper Co. Beacon Paper Co. Bermingham & Prosser Co. Tobey Fine Papers, Inc.

C. M. Rice Paper Co.

Central Paper Co. Central Paper Co.

KANSAS CITY

SPRINGFIELD ST. LOUIS ST. LOUIS ST. LOUIS

NEWARK TRENTON

MISSOURI

NEW JERSEY

NEW HAMPSHIRE CONCORD



HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company

Named Cottrell VP and Gen. Mgr.

Charles M. Baker, Jr., has been named vice president and general



manager of the Cottrell Co., Westerly, R. I., a subsidiary of Harris-Intertype Corp.

Mr. Baker was formerly Westerly division manager for Cottrell. Albert J. Graf, formerly vice president and general manager, has been named senior vice president of the company.

Joining Cottrell in early 1955, Mr. Baker moved up from the post of assistant division manager of the Dayton plant of the Harris-Seybold Co. He has been with the Harris organization since 1935.

Ad Club Completes Survey

The Advertising Club of Boston recently completed a survey report on Boston advertising and allied industries which included printing and publishing.

The survey showed that in Boston the graphic arts industry is second in number of employes and establishments and the printing and publishing industry has the city's largest payroll. This represents 477 graphic arts establishments, having a total of 17,335 employes and an annual payroll of \$79,341,000.

It also pointed out that only 23 of the city's graphic arts plants had more than 100 employes on their payrolls, and 369 less than 20 employes.

'Print-O-Rama' Visits N. Y.

Print-O-Rama, a printing products trade show of new printing aids sponsored by Minnesota Mining and Manufacturing Co., appeared in New York March 4, at the New Yorker hotel.

Among the new products shown was a contractable dampening roller and disposable sleeve for lithography, a positive plate, an image developer for negative plates and a plate cleaner.

The show is also appearing for one day only on the dates indicated, in each of the following cities beginning at 2 p.m. and closing at 9 p.m.

March 7, the Venetian Room of the Sheraton Plaza hotel in Boston, and the Wilshire Room of the Statler hotel in Los Angeles.

March 11, the Hall of Flags of the Sheraton hotel in Philadelphia.

March 12, the Lounge Room of the Baker hotel in Dallas.

March 14, the Euclid Ballroom of the Statler hotel in Cleveland, and the Regency Room of the Chase Park Plaza hotel in St. Louis.

March 18, the Rookwood Room of the Sinton hotel in Cincinnati, and the Exhibit Hall of the Morrison hotel in Chicago.

Daigle Named Intertype VP

Raymond B. Daigle, eastern district sales manager of the Intertype Company, has been appointed vice president in charge of domestic sales. Intertype is a division of the Harris-Intertype Corp., Cleveland.

Mr. Daigle succeeds Alden T. Mann, Jr., senior vice president, who has headed domestic sales for Intertype since 1929. Mr. Mann will continue as senior vice president.

Mr. Daigle joined Intertype in 1926 as a sales representative in New Jersey. In 1928 he was appointed manager of the New England branch, a post he held until 1956 when he was named eastern district sales manager.

Mellick Named Goss Director

Carlton Mellick has been named a director of the Goss Printing Press International, S. A., and the Goss Printing Company Americas.

Mr. Mellick, vice president of sales for the Miehle Company Division of Miehle-Goss-Dexter, holds the same position with the Goss Company Division of M-G-D.



John H. Muth has been appointed assistant to the vice president of research and development, Chemco Photoproducts Co. He will serve as a technical specialist in all phases of Chemco's graphic arts activities. He was formerly employed by the A. B. Dick Co., Chicago, as a lithographic specialist in the research and engineering division. In this capacity he was instrumental in the development of an effusor dampening system which removes excess water from lithographic plates by means of air. He has also done research work at the Lithographic Technical Foundation and served as assistant professor of lithographic research at the University of Cincinnati.

Institute Acquires Whirler

The Chicago Lithographic Institute has acquired two important new facilities since Jan. 1, James K. Martin, manager, announced. One is a Lanston model vertical whirler which Mr. Martin said, will enable students to make comparisons with the Zarkin horizontal type whirler which the school has had for some time. The other acquisition is Miss Lillian Balazs, who will serve as registrar and office assistant to Mr. Martin.

Fleck To Rossotti Sales Post

The Rossotti Lithograph Corp., North Bergen, N. J., has appointed George Fleck Los Angeles representative for its western division, Rossotti California Lithograph Corp., San Francisco. Mr. Fleck was formerly with the Robert Gair Co.

Frank Gerhart Dies

Frank C. Gerhart, advertising manager for Mead Papers, Inc., since 1954, died Feb. 12. Mr. Gerhart was well known in the graphic arts, having served with American Type Founders, Inc., and Champion Paper and Fibre Co., before joining Mead.



Through engineering, research and consultation with experienced craftsmen, Brown photomechanical equipment has won acclaim for quality performance and rugged durability at reasonable prices. If you are considering your first installation or improving present facilities, it will pay you to compare, the obvious quality performance and moderate cost of Brown

cameras and platemaking units against all others in the field.

Once you have used Brown equipment, you too, will understand why more and more craftsmen agree . . . unmistakably, the world's finest photomechanical equipment.

Literature and prices are available upon request.

the world's finest photomechanical equipment

dealers in all principal cities.

MANUFACTURING COMPANY, 608 SO. DEARBORN ST., CHICAGO 5

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Mack To W. A. Brown Post

The W. A. Brown Mfg. Co. has announced the appointment of Nor-



Norman A. Mack

man A. Mack as eastern sales representative.

Mr. Mack has over 20 years of sales and technical experience in the graphic arts, and has a practical background of camera and platemaking procedures. He was formerly with the Van Son Holland Ink Corp.

Supply Guild To Honor Porter

Harry A. Porter, executive vice president of the Education Council of the Graphic Arts Industry, will be honored at the annual testimonial dinner of the Printers Supplymen's Guild of Chicago, April 11.

Mr. Porter, a well known personality in the graphic arts, was an early salesmen of the offset press after its development at the turn of the century. He was with the Harris-Seybold Company for 50 years.

The dinner will be held at the Furniture Club in Chicago. Reservations can be made by contacting Joseph McConnaughey, Jr., 640 W. Washington Blvd., Chicago 6. Cost of the dinner is \$8 per ticket.

Whether attending the dinner or not, all who wish may write a personal letter to Mr. Porter, preferably on $8\frac{1}{2} \times 11^{\prime\prime}$ letterhead, and mail it flat to Mr. McConnaughey. All letters received will be bound in a volume and presented to Mr. Porter.

At Mr. Porter's request, the Guild is going to forego the presentation of an individual gift and instead preent a check to the Education Council

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in his name. Those who cannot attend the dinner and wish to be included can request one or more participation tickets at \$5 each from Mr. McConnaughey. All money received from participation tickets will be added to the check for the Education Council and donors will be listed in the letter volume.

McNally Awards Scholarships

Rand McNally & Co. has announced the third annual award of \$1,000 scholarships to children of company employees. Ordinarily only four awards are made, but this year a tie made it necessary to raise the total to five. Winners are selected after competitive examinations, supervised by Science Research Associates. Winners may choose any college or university and must pursue a course leading to a bachelor degree. If the institution is not tax-supported, Rand McNally awards a matching sum of \$1,000 for administrative expenses not covered by tuition.

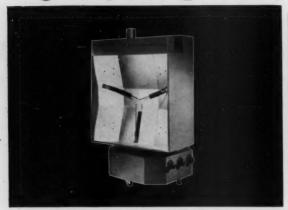
Stuart C. Edmonds, Jr., has been named vice president of the Direct-Image Offset



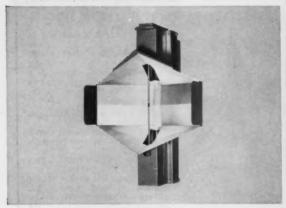
Corp., Evanston, Ill. The firm developed and markets a method of transferring an image directly from type and half-tones to special lithographic plates. Mr. Edmonds has been general manager of the corporation since



light of the power you need for the job

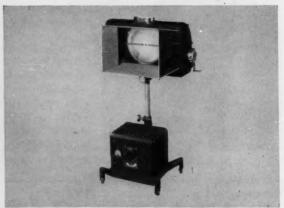


TRI-POWER THREE PHASE HIGH INTENSITY ARC PRINTING LAMP FOR USE WITH PRINTING FRAMES 50" × 70" AND LARGER Burns a trim of three carbons to produce a single light source three times as powerful as the 140 ampere Grafarc. Dual function motor automatically compensates for any variables in the carbon burning rate throughout the 2½ hour trim. Indicating meter and tap-changing switches permit accurate compensation for line voltage changes. May be rotated 360°. Blower exhausts gases. Long life glass insulated transformers.



GRAFARC CHALLENGER 75 and 110 AMPERE HIGH INTENSITY CAMERA ARC LAMP Quick settling of the arc permits accurate exposures of as short as 5 seconds. Accurate density control regardless of line voltage variations. Constant color temperatures. Power-packed for dense Kodachromes. When lamp is energized the dual function motor instantly advances the carbons, strikes the arc, establishes correct gap length, and feeds

the carbons so as to maintain the proper gap throughout the burning of the trim. Finger-tip control automatically separates the carbon holders to full expanded length for insertion of new carbon trim, obsoleting clutch and manual return. Dual lamp operation from one transformer saves time and money on installation. Also available double decked with counter-balanced support.



GRAFARC 140 AMPERE HIGH INTENSITY ARC PRINT-ING LAMP FOR USE WITH PRINTING FRAMES 40" ×

50" AND LARGER Twice as powerful as the average printing lamp, this lamp cuts exposure time in half. Like all Strong printing lamps, uniform light coverage is provided, with illumination variables entirely eliminated. Sharper reproduction results from their use. There is no dot undercutting. The motor is ample in size, fully automatic and reliable. Models for Monotype Huebner MH photo composing machines assure precise control of intensity for accurate repeats.



GRAFARC 95 AMPERE HIGH INTENSITY ARC PRINT-ING LAMP FOR USE WITH PRINTING FRAMES UNDER 40" x 50" As with the 140 ampere printing lamp, overhead models are available for use with horizontal printing frames. They burn in normal position, thus avoiding smoking of the reflector and preventing ash from depositing on sur-



faces in the light path. See your dealer or send for literature.



THE STRONG ELECTRIC CORPORATION . 17 CITY PARK AVENUE . TOLEDO 1, OHIO

Craftsman Elects Charnock

The Craftsman Line-up Table Corp., Waltham, Mass., has announced the elec-

waitnam, Mass., nastion of George H. Charnock, Jr., as president. He was formerly vice president and general manager of the company. Mr. Charnock, who has been associated with the printing equipment business for 35 years, joined Craftsman in 1945. The company



joined Craftsman in 1945. The company is celebrating its 30th anniversary this

year.

C. F. Stocker Dies

Charles F. Stocker, a former employe of the Sweeny Lithograph Co., Belleville, N.J., died February 26th in Washington, D. C. He was 64.

Holds Safety Contest

The National Safety Council is urging printing and publishing firms to enroll in the 1958 Industrial Injury safety contest to which all firms having membership in the Council are eligible. Each company submits monthly reports of man-hours worked and the reportable injuries, from which the injury frequency rates for the various industries represented are derived. Contestants are ranked in frequency rate order, and at the end of the year winners receive plaques and certificates.

Starts Scholarship Program

Von Hoffmann Press, Inc., St. Louis, inaugurated a scholarship program for high school students interested in learning printing management at either Rochester Institute of Technology, or Carnegie Institute of Technology.

Qualified graduates selected for the scholarships will be considered for jobs at Von Hoffmann Press.

The scholarships amount to as much as \$1,000 a year, depending on the student's financial status. Both schools are said to have an excellent reputation for training young men to qualify for executive, production, sales and advertising jobs in printing and publishing.

Graduates of other colleges, or students who have completed the sophomore year in college with an average standing of "B" or above, may apply for admission to a two-year program

in the School of Printing Management at either college. The scholarships can be used for the full four years or for two years.

The Rochester Institute it was pointed out, has an outstanding offset department and draws on the facilities of Eastman Kodak Co., which is also in Rochester.

Von Hoffmann Press is both a letterpress and offset house.

Lithographers Manual Out

First volume of the massive new edition of *The Lithographers Manual* was issued last month by the Waltwin Publishing Co., headed by Walter E. Soderstrom, 317 W. 45th St., New York 36, N. Y. Victor Strauss edited the book, which will be issued in two volumes. Price for the set is \$25. A full review, by Herbert P. Paschel, will appear in the April ML.





Paperama 1958 Visits Chicago

Paperama 1958, a traveling show of fine printed specimens, was presented at the Hubbard Room of the Sheraton-Blackstone Hotel in Chicago, March 4 and 5.

The constantly changing exhibit is comprised of 22 panels with collections of more than 200 examples of printing on Hamilton text and cover papers. Included are annual reports, booklets, brochures, menus, self-mailers, and other items.

Kodak To Sponsor Exhibit

Eastman Kodak Co. has announced that it will sponsor a color photography exhibit to be shown in a dozen major cities in April and May. Schedules now are being planned for the show which will include some of the finest color work being achieved today by commercial, industrial and press photographers.

Students To Tour Plants

The Printing Industries Association of Western New York has plans to bring the senior class from the Rochester Institute of Technology Printing Department to Buffalo for visits to letterpress and lithography plants in the near future.

Forbes Sales Post For Miller

Edward W. Miller has been appointed to the sales staff of the Forbes Lithograph Mfg. Co., Chelsea, Mass. He was formerly associated with Snyder & Black in a management capacity.

Steidinger To Proper Press

Andrew Steidinger has been appointed sales director of Proper Press, Inc., New York. He was formerly with Steidinger Press in a sales and customer relations capacity.

To Hold Convention in May

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The Southwest Mail Producers Guild will hold its fifth annual regional conference at the Hilton Hotel. San Antonio, Tex., May 16-18. There will be panel demonstrations and exhibits of recent equipment.

Brevities

FREDERICK KASPER, 90, a veteran lithographic artist, died Feb. 4 in Buffalo, N. Y. He was associated with the Hayes Lithographing Co. until his retirement.

THOMAS P. BUTLER, chairman of the board of the Herbick and Held Printing co., died Jan. 29. He had been an officer of the firm since 1936.

NEW STAFF REPRESENTATIVE of the National Safety Council, assigned for contact service with the printing and publishing section, is Harry C. Johnson, who has been with the Council's industrial department since November, 1956.

JOHN W. LAROCQUE has been appointed manager of national sales for Inland Steel Container Co., Chicago metal fabricating and decorating firm.



fast service



FREE TRIAL SHEETS

.002, .003, .004, .005 . .

and in five standard

surface to prevent

slipping or creeping under plate or blanket

... and it will not thin

out during long runs.

sizes. It has a toothy

Send name and model of press with sheet size and caliper wanted.

RIEGEL PAPER CORPORATION

P. O. Box 250, New York 16, N.Y.

Now...KLM offers



DAILY ALL CARGO FLIGHTS

FROM NEW YORK

TO EUROPE

AND BEYOND



or any KLM office for information and rates on your particular commodity. KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.

Air Cargo Leader to Europe, the Near, Middle and Far East, and South Africa

EXPERTS
WITH
EXPORTS

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Makes Management Changes

Herbert C. Church has been appointed director of process and product development for the New York & Pennsylvania Co. He was formerly general superintendent of the company's Lock Haven Division. Assisting him will be Eugene Rodabaugh, Manager of the Company's Research Laboratories.

In a general realignment of supervisory responsibilities at the Lock Haven Division, Thomas G. Williams was appointed general superintendent of the division; Herman Uebel, superintendent of the mill; Charles Flaig, paper mill superintendent; and H. D. Floruss, paper mill general foreman.

To Hold Annual Meeting

Printing Industry of Illinois will hold its 33rd annual meeting March 28, at the Sheraton Hotel, Chicago.

Fox Press Moves

Fox Press has moved to 165 Service Road (West), Hartford, Conn.

Schroeder Joins Carlson

Allyn E. Schroeder has joined the national sales staff of the Chesley F. Carl-

son Co., Minneapolis.
Mr. Schroeder, who
was formerly with
the California Ink
Co., will work primarily in the lithographic equipment
and supply field for
Carlson.



Incorporations

COOLEY PRINTERS & Lithographers, Inc., general printing, lithography and publishing, 403 Hudson Lane, has been granted charter of incorporation listing capital stock of \$75,000.

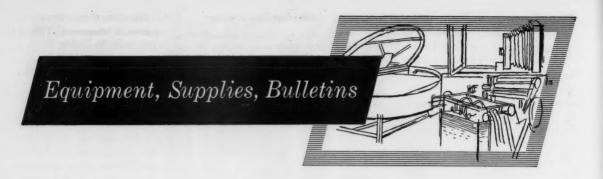
Gibson & Gibson, The On-Time Printers, Inc., printers and lithographers, 204 Grand Ave., Johnson City, N. Y., has been granted charter of incorporation listing capital stock of \$50,000 BROOKLYN PHOTO OFFSET, Inc., printers & lithographers, 1781 East 34th Street, Brooklyn 34, N. Y., has been granted charter of incorporation listing capital stock of 200 shares no par value.

JORDAN LABEL COMPANY, Inc., printing & lithographing, 26-05 Hill-side Avenue, Floral Park, N. Y., has been granted charter of incorporation listing capital stock of 200 shares no par value.

Harlequin Greeting Cards, Inc., has filed articles changing its name to Fifth Avenue Lithographic Associates, Inc., and changing its capital stock from 200 shares no par value to 500 shares preferred \$100 par value and 200 shares common stock no par value.

THE SEEFORD Organization, Inc., lithography and printing, 250 West 57th St., New York, has been granted charter of incorporation listing capital stock of 200 shares no par value.





Miller Announces New Perfecting—Two-Color Press

The Miller Printing Machinery Co., Pittsburgh, has announced the development of a sheet fed offset press that can switch from perfecting to

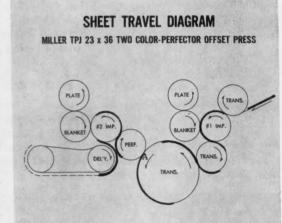


two-color printing in a manner of minutes. Called the TPJ 23 x 36" Two-Color-Perfector, it is said to handle the most exacting color work at speeds up to 7,000 sheets per hour, or perfecting at speeds up to 6,000 sheets per hour.

The company reports that printers have been requesting this type of press because it is especially suited for plants producing catalogs, broHeavy black lines indicate path of sheet when new Miller 23 x 36" press is used for perfecting. Sheet is carried on large transfer cylinder by grippers until tail reaches position "A." At this point grippers on perfecting cylinder grasp tail of sheet thereby positioning it for the perfecting print, using tail of sheet as the new gripper edge. When printing two colors one side, sheet travels in usual man-

chures, pamphlets, house organs and other jobs requiring printing on both sides of the sheet. In one time through the press the job can be printed cutting handling costs, reducing running time, lowering production costs and speeding up delivery time.

A descriptive folder may be obtained from the company, 1117 Reedsdale St., Pittsburgh 33.



Four New RBP Chemicals

RBP Chemical & Supply, Inc., has announced the development of four surface plate chemicals called the "Premium" Tuff line. They are a surface coating, surface lacquer, developing ink and a desensitizer.

The surface coating is an entirely new base that flows on smoother and is said to withstand wide temperature and humidity changes. It is extremely durable and designed to give longer runs than previous surface coatings.

The surface lacquer has a non-vinyl resin base and forms a unique molecular bond when used with the surface coating. It strongly resists blinding. The developing ink, very greasy and a deep black, was developed specifically to produce best results when used with other Tuff line surface plate chemicals.

The desensitizer is a faster, special formula desensitizer that insures clean running non-image areas.

Additional information is available from the company, 1640 N. 31st St., Milwaukee 8, Wis.

Offers Color Chip Service

The Matherson-Selig Co., 7301 West Wilson Ave., Chicago, is offering a color chipping service on a national basis, to printers whose clients desire actual color chips affixed to sales brochures, catalogs,

Roughs of printed pieces are submitted to Matherson-Selig with color standards to be matched by the chips. An estimate is drawn up and sent back to the printer for customer approval. The printer then produces the job, sends the blanks to Matherson which affixes the chips and returns them to the printer. If desired, the job, with chips in place, may be sent directly to the customer with the printer's labels attached.

A brochure with actual color chips is available from the company.

New Boxboard Press

American Type Founders Co., Inc., has introduced a new press, the Mann-Offset boxboard, specifically designed for container work. The two-color-



press has a maximum board size of $30\frac{1}{2} \times 43\frac{1}{2}$ " and can handle board stock up to .032" in thickness.

According to DeWitt G. Manley, vice president, Sheet-Fed Press Sales Division, "savings of 20 percent in production costs have been achieved on the press, when compared with conventional letterpress methods."

Further information is available from the company, 200 Elmora Ave., Elizabeth, N. J.

Tips Offers New Service

The publishers of *Tips From Your Printer*, a syndicated sales magazine service for printers, are now offering a special service for qualified printers who prefer to print their own sales house organ.

Copy, artwork, and color separations for each issue of TIPS may now be obtained through a plan of leasing monthly a set of contact positive films from which the printer can make his own set of lithographic plates.

Now in its sixth month of production, the magazine is offered on an exclusive basis in franchised areas to printers for distribution to their customers and prospects. The present plan includes sending copies in quantity to the printer each month for his own imprinting, binding, and mailing. The covers of the magazine are sent flat, ready for imprinting, with the inside pages folded into one two-color 16-page signature, ready for binding.

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The additional service of furnishing the positive films for the spon-

sor's own printing will enable the franchise holder to adapt his own copy into the magazine, using the furnished art as a background.

Samples, prices, and additional information may be obtained from the Tips Publishing Company, 161 East Grand Avenue, Chicago 11.

Adds New Graining Machine

RBP Chemical and Supply, Inc., Milwaukee, recently expanded its plate graining operations by installing another large Zarkin plate graining machine.

The company has announced that the Wenzel Equipment Co., Kansas City, Mo., has been appointed one of its distributors and will represent RBP chemicals in Kansas and nearby areas.

Mavis Mielcarek, formerly with the research department of Allis Chambers Mfg. Co., has joined RBP's research department.

GOLDENPLAST*

A new ORANGE masking plastic for layouts that

"HOLDS-TO-SIZE"

*GOLDENPLAST masking plastic new formulated medium, replacing Galdenrod papers for those difficult "hard-to-register" jobs.

SEE THE DIFFERENCE!—Save Time—Save Money—today! Get GOLDENPLAST the orange masking plastic.

See the difference in features —

- Solves Misregister problems (in all climatic conditions)
- Available for all press sizes
- Easily cut
- Used for dropouts
- Thin base
- Available in rolls too

Special production method makes GOLDENPLAST available at these competitive low prices—

PRICE LIST

	1 1	ICE EISI	
Sheet Size All sheets cut square and packed that at no additional charge.	Quantity per Package	Price	ROLLS
20" x 27"	100	\$22.00	54" x 100 ft. \$ 25.00
24" x 27"	100	30.00	54" x 200 ft. 48.00
271/2" x 31"	100	38.50	54" x 500 ft. 112.00
27" x 38"	100	41.00	
30" x 40"	100	48.00	F.O.B. N. Y., Our Plant All Prices Subject to Change
381/2" x 54"	50	41.50	All Prices Subject to Change
40" x 50"	50	41.00	
42" x 54"	50	45.50	A THE REAL PROPERTY OF THE PARTY OF THE PART
46" x 56"	50	55.50	
48" x 60"	50	62.00	
5A" × 60"	50	65.00	

Manufacturers to the Graphic Arts

TATABLE

A.T. S.

Manufacturers to the Graphic Arts

Contract Control of Co

SOUND MANAGEMENT IS "A MUST"

This is inventory time . . . a time to take stock of past performance, present position and future possibilities.

Plan now to increase your sales with desirable business, lift your quality level and build day by day throughout the year a higher return.

The NAPL serves over 1000 members with meaty, "must" information on every phase of lithography.

Membership benefits are high . . . the cost of membership is low.

NATIONAL ASSOCIATION	OF PHOTO-LITHOGRAPHERS	
**** *** * **** ** * * * * * * * * * *	W I OF NI W	

1050

We hereby make application for enrollment as an Active (Associate) Member in the National Association of Photo-Lithographers.

We enclose herewith \$..... as our first year's dues.

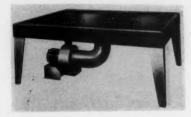
ANNUAL DUES FOR THE PRESS EQUIPMENT IN OUR PLANT IS AS FOLLOWS:

No. of Presses	ACTIVE MEMBERS (Those who operate equipment)	
	Presses smaller than 17"x22" (Minimum Dues \$50.00 per year)\$20.00 per press per year Presses 17"x22" to 22"x28"	\$ \$ \$ \$
	ASSOCIATE MEMBERS Equipment and Supply Dealers and Manufacturers, \$125.00 per year. Total Annual Dues	\$

FirmName of Individual

Deep-Etch Table Coating

The Douthitt Corp., 680 East Fort St., Detroit 26, has announced the development of an economical coating for its downdraft deep-etch table.



Called Fibrabon, the surface coating is said to add rigidity and strength to the welded, all-metal Douthitt deep-etch table.

The 38-year old firm guarantees that the table and its Fibrabon surface will withstand more than the usual abuse encountered under normal working conditions. It is resistant to acids and alkali, and is said not to check, crack, sag or peel.

Additional information on the new coating and downdraft deep-etch table is included in Bulletin 1021 available from the company.

New Type Face Catalog

Comprehensive showings of Fotosetter type faces are available in a 224-page catalog recently published by the Intertype Co., 360 Furman St., Brooklyn 1, N. Y.

The book includes showings of 161 basic fonts of 6, 8, 12 and 18 point Fotomats in their respective size ranges. Leaded copy blocks in machine-set sizes from 4 through 54 point, and enlargements in selected faces through 180 point, are also displayed.

The catalog may be purchased from Intertype representatives or directly from the company.

Drops Wholesale Line

The Blackwell Wielandy Co., St. Louis, is dropping its wholesale goods distribution business after 57 years.

"This step is being taken," Clyde K. Murphy, company president said, "so that the company resources can be concentrated on the expansion of its printing division and its school equipment business."

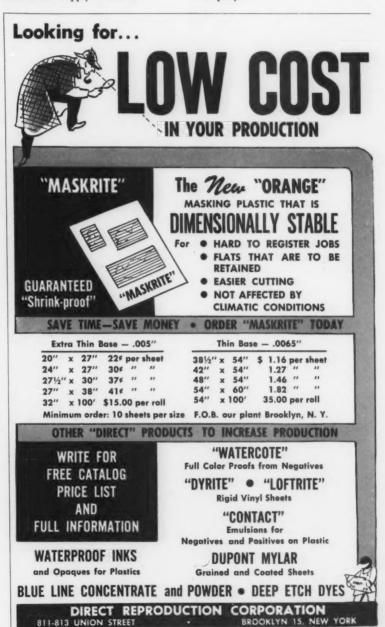
"When the company was organized in 1901 it was about the only distributor of toys, sporting goods, housewares, etc., west of the Mississippi river," Mr. Murphy said. Mainly because of high shipping charges, sales of the division declined and it became a "losing business," Mr. Murphy said.

Mr. Murphy emphasized that the company is in sound financial condition and has "definite plans" for the expansion of its combination shop and school supply business.

Eliminates Piling

Roll-O-Graphic Corp., 133 Prince St., New York, has announced the development of Bayol "D" for use with Rolcor Majestic Offiset Gold inks. Baylor "D" is designed to eliminate piling problems and is available from Rolcor dealers.

The company has also announced that it now is distributing the line of Cesco enamel and stainless steel trays and allied products manufactured by the Columbian Enameling Company.



K-C Consolidates Sales

Kimberly-Clark Corp., Neenah, Wis., has consolidated its consumer and industrial sales activities into a single division directed by L. E. Phenner, vice president of marketing. Sales of all products will be directed by A. G. Sharp, also a vice president.

Other personnel changes involved in the consolidation include the appointment of three general sales managers. They are W. J. French for consumer sales of Cellucotton products; W. B. Meyer for printing and writing papers; and W. W. Cross for specialty products.

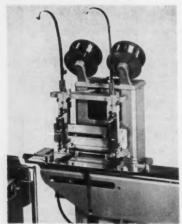
Offers Mailing Piece

Eastman Kodak Co., is offering a booklet, "Photography for Photomechanical Reproduction," to lithographers looking for a direct mail piece which, in addition to the information included, shows photolithography off to the best advantage.

Printed in full color and blackand-white, the booklet includes tips for choosing both color prints and transparencies for reproduction.

Space is provided for individual signatures. Cost is \$10 per hundred. Quantity orders or samples may be obtained from the company's advertising department, Rochester 4, N. Y.

Auto-Stitcher Attachment



New F. P. Rosback Co. flat stitch attachment for the company's Auto-Stitcher. The machine is said to drive one to three stitches at a time and assure uniform spacing of stitches. It is easily installed on any Rosback Auto-Stitcher.

ATF Offers Proportioning Scale

A combination printer's proportioning scale and ATF press specification chart being distributed by American Type Founders Co., Inc., 200 Elmora Ave. Elizabeth, N. J. One side of the rotary slide chart consists of a scale which shows the percentage of enlargement and reduction, new rep roduction sizes for original art copy or photographs, and the



new size of any element or area of an original when the whole is reproduced to a new size. The reverse side consists of a dial chart which gives specifications and photographs of the six ATF offset presses. Copies are available from the company or any of its branches.

New Macey Saddle Gatherer

An automatic gathering and stitching machine, for high speed production of saddle-stitched booklets and magazines, is now being manufactured by the Macey Co., a subsidiary of Harris-Intertype Corp.

Macey announced that some 250 trade binderies cooperated in the development of the machine by taking part in a survey to obtain suggestions on the design of the saddle gatherer.

M-G-D Moves Two Offices

The Lawson Co., Division of Miehle-Goss-Dexter, Inc., has moved its New England headquarters to new and larger offices at 140 Federal St., Boston. The Miehle and Dexter Companies have their offices at the same address.

In Philadelphia, the three companies have moved their offices to 1015 Chestnut St.

Offers Instruction Book

The Miehle Co., division of Miehle-Goss-Dexter, Inc., has available a new instruction book on the operation of the Miehle No. 38 single and two-color offset presses. Copies are available from the company, 2011 West Hastings St., Chicago 8, Ill.

New Transfer Markings

The Meyercord Co., Chicago decal manufacturers, featured two new products of interest to more efficient plant maintenance at the January Plant Maintenance and Engineering show in Chicago. One of these, shown publicly for the first time, is a "Lubri-Cal Kit" which provides stock transfer markings for lubrication points on machine tools, lubrication equipment and bulk containers. Known as the Meyercord "Type G" form of transfer, these markings possess high abrasion and oil-immersion resistance.

Presented with this kit was a "Plant Maintenance Marking Kit" which supplies over 475 individual markings designed for identification of plant water, heating and air conditioning systems. Use of these markings, it is reported, makes for instant identification and better standardization and legibility not possible with hand stenciling.

New ATF Typesetter Shown

The ATF Typesetter, a new system for photomechanical composition of text matter, was shown for the first time at a special viewing for the press March 12, at the Waldorf-Astoria Hotel in New York.

A product of many years of research and development, the new typesetter is said to cut text composition costs in half and bring the photomechanical composition of text matter within the reach of all commercial printing and lithographing plants.

The system has been field-tested for the past 12 months and now will be available for use by the industry.

Reduces Price On Two Films

Du Pont has made a nine percent price reduction on two of its photosensitive "Cronar" polyester graphic arts films. The two products affected are the standard base (.004 in.) and heavy duty (.007 in.) Photolith Ortho A lithographic films. This is the second price reduction in two years.

Ink Testing Program

A continuous ink testing program has been introduced by Kimberly-Clark Corp. to bring about better printing results through improved compatability of inks and coated papers. The program provides ink manufacturers with a kit of the company's coated printing papers with which to test their inks.

Information obtained from the tests is used by the research and development laboratories of Kimberly-Clark in their efforts to design trouble-free printing papers.

Leedal Offers Sink Catalog

Leedal Inc., 2929 S. Halsted St., Chicago, is offering a descriptive catalog on its line of stainless steel photographic processing sinks. The sinks feature rounded corners and a onepiece integral splashwall.

Are We Slipping?

(Continued from Page 51)

men who are specialists in particular areas of management. It can expand into important and new fields with relative ease. In most of our companies we can not afford this individual approach.

What To Do?

What then can we do, as individual owners or managers, to keep our companies and our industry abreast of the constant changes of our times? There appear to be two conclusions upon which we may well find common agreement:

- The health of our industry directly affects the individual company. No matter how wisely a company is managed, it will suffer if the industry is declining.
- 2. In our industry the individ-

ual units are too small to engage successfully in the research demanded by the conditions of our times. In speaking of research I do not confine myself to technological research, but I think of market research and, above all, research in the field of management technique.

It was to deal with these and other matters collectively that the printers have organized PIA and our local associations. It is possible to meet this challenge if we continue to assemble together in national conferences such as the Presidents' Conference, and through PIA, bring to all of us an understanding of developments throughout industry in general and an exploration of our own needs particularly.

Can we do something to raise the level of thinking so that we may better meet this challenge which faces our industry? I think we can. By

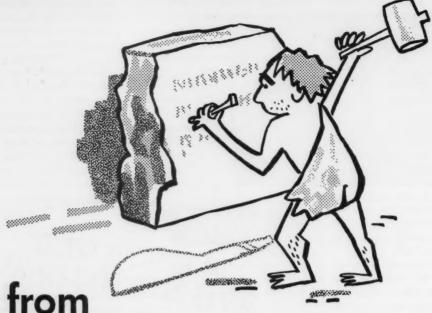


- Print 1-4 colors per side, simultaneously
- Run up to 20,000 impressions per hour
- Use zinc, aluminum or any other type of offset plates
- Reduce upkeep and maintenance costs

Here's the press that's making fast friends among commercial offset printers. Install one $22\frac{3}{4}$ " x $36\frac{1}{2}$ " perfecting unit (or to your specification); then add up to three more units for greater versatility and productivity. Before you buy ANY new offset press, get all the details on a HESS & BARKER. Send for them—TODAY!

HESS & BARKER

930 WASHINGTON AVENUE, PHILADELPHIA 47, PA. HOward 7-1121



Sledger to Ledger*

The technique may be different but the end result is the same . . . permanent records that are enduring and impervious to the ravages of time and hard usage.

L. L. Brown's skilled, unhurried processing, plus the inherent strength of 100% new white cotton fibers insure the superior quality characteristics of

L.L. BROWN'S LINEN LEDGER

and its unusual ability to withstand hard handling, pulling strains, repeated erasure and rewriting with perfect results.

*L. L. Brown's LINEN LEDGER EXTRA #1-100% new white cotton fiber also Resistall, Forward, Greylock and Escort Ledgers



L. L. BROWN
Ledgers, Bonds, Index Bristols, Linens

PAPERS

Since 1849
L. L. BROWN PAPER CO., ADAMS, MASS.



honestly recognizing that our future well-being lies in successful associated activities, there are a number of specific things we can do. We can continue our individual participation, both locally and nationally; in fact, we can step up our own participation. Secondly, we can actively encourage other printers in our respective areas to take part in these activities and to utilize more of the services of PIA. The more we do these things, the more we shall be helping ourselves. **

avoid realizing that human reluctance to change often is the only obstacle to progress.

Obviously, one book cannot be all things to all graphic arts workers. But Photomechanics and Printing will appeal to a wide cross section of graphic arts personnel. The pertinent information is more than adequate for the student and progressive craftsman. Even the more advanced technician and scientist will find this volume a valuable encyclopedia. And those on the fringe of production—

the teacher, the advertising manager, the buyer of printing, all will find this book a means to a better understanding of a complex industry.

-H.P.P.

PRODUCTION CLINIC

(Continued from Page 69)

roller settings may affect the seating of the gear tooth of the driving rollers. Care must be taken that the rider or driving roller is set to the

PHOTO CLINIC

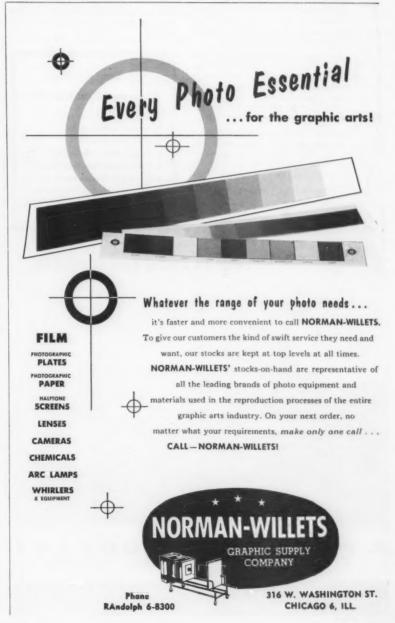
(Continued from Page 70)

of a specific major reproduction method: photoengraving and letterpress printing; photolithography and offset printing; photointaglio procedures; and silk screen process. Herein are described the preparatory steps prior to platemaking, platemaking itself, press operations, control systems and equipment, and the like.

The technical information is upto-date and authoritative, having been contributed or edited by outstanding craftsmen and technicians in their respective fields. Among others, such recognized experts as Michael H. Bruno, Walter Clark, the late R. B. Fishenden, Louis Flader, Joseph W. Mazzaferri, J. S. Odell, Frank Preucil, Robert F. Reed, F. A. Sportelli, Lloyd E. Varden and J. A. C. Yule, have lent their knowledge and experience to this work.

Because of the broad scope, brevity was, of course, mandatory but the authors have covered their subjects without any notable omissions of essential data. It is inevitable that some readers will find a particular subject treated all too briefly. In compensation however, a detailed investigation will be easier and more fruitful because of good orientation.

Augmenting and interwoven with the technical information is historical data which serves to give the reader an insight into the link between seemingly modern methods and the craftsmen of the past. It points out the wide gap between invention and industry acceptance. The reader cannot



Here's Your Easy, Fast Way of Cutting Stitching Costs

as much as \$2.00 per thousand stitched books

The only reason the Auto Stitcher so quickly earned such favorable acceptance by plants both large and small is its ability to save money for its users.

Back of every claim we make for the great cost-cutting advantages of the Auto-Stitcher are nearly twelve hundred users whose experience will prove that you, too, can realize substantial reductions in your stitching costs.

As compared to hand-stitching, the Auto-Stitcher cuts saddle stitching costs as much as 50%. Often these cost-savings reach as high as \$2.00 per thousand books. Many owners report an average daily production of up to 2500 stitched books per hour.

Savings like these fully pay for an Auto-Stitcher in a comparatively few months. Many owners have done exactly that—and their Auto-Stitchers go on year after year paying substantial dividends.

But we don't ask you to take our word for the value of the Auto-Stitcher. Ask us for the names of owners in your own state who will tell you how they have saved money with an Auto-Stitcher. Better yet—send us a few samples of your average stitching jobs. We'll give you a conservative estimate of what you can expect an Auto-Stitcher to do for you.

Cost-Cutting

Accessory Attachments

- 1. Continuous Belt Delivery.
- 2. Second Feeding Station.
- 3. Back Feeding Table.
- 4. Stagger Stitch Attachment.
- 5. Third Stitcher Head Attachment.
- 6. Small Booklet Hold-down.
- Automatic Counter.
 All may be included with original purchase or added in the future.

pitch diameter of the gears. This means that the gears should mesh neither too loosely nor too tightly.

On another of the sheets submitted I notice a different streak entirely. The nature of the mark (two streaks about the width of cylinder gear teeth) and the position on the sheet (roughly equivalent to the position the plate and blanket are in when the impression cylinder makes contact) would indicate the streaks were caused by worn or loose journals.

This type of streak usually indicates that the cylinder journals need new bushings, although in most cases bringing the plate and blanket cylinders closer or tighter on bearers will give temporary relief. This type of streak will also be very prominent when printing solids and has no relation to the way the ink is mixed.

Rollers Cracking

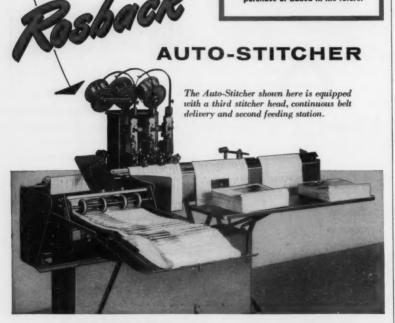
Q: Why do the distributing rollers on my press crack on the ends? The press is only nine months old. These are the intermediate rollers that have no settings. They lie between the steel rollers. The trouble occurs only on one side.

J. C., NEW YORK

A: Usually the cracking of rollers is caused by their being set too tight to the steel rollers but in your case this could happen only if the roller is subjected to excess swelling on the end. I would suggest that you check the roller circumference over the entire length of the roller. If it is larger on the end, look for the cause of the swelling there.

Another reason for the end of the roller cracking may be dry ink left on the roller when the press is washed up. Very often the rollers which lie between the steel rollers make poor contact, so that the solvent used in washing up the press is not thoroughly removed in the process. As it dries it will check or crack the roller.

Some times when small forms are being run on the press with no image on one end of the plate, the ink is allowed to dry or "burn up" on the ends of the rollers. This can cause them to crack.*



F. P. ROSBACK COMPANY

Benton Harbor, Mich.

World's Largest Manufacturers of Perforators, Wire Stitchers and Paper Punching Machines

TECHNICAL BRIEFS

(Continued from Page 67)

erage lifts of 500 sheets. Use only a minimum amount of fountain solution; Fountain solution—This solution has been used successfully:

Gum arabic 2 ounces
Phosphoric acid ... 2 ounces
Water ... 3 gallons

QUALITY CONTROL — RUNNING OF THE PRESS, PART 17. Charles W. Latham. American Printer and Lithographer, Vol. 138, No. 8, August 1957, pp. 28, 30, 32 (3 pages). Instructions for makeready and for running the job are given.

QUALITY CONTROL — GETTING A TRUE DOT. Charles W. Latham. American Printer and Lithographer 138, No. 11, November 1957, pp. 36-38 (3 pages). This part of the series on quality control considers defects in tone reproduction as caused by careless pressmanship and incorrect press mechanical adjustments on an offset press.

OFFSET LITHO PROBLEMS. Charles W. Latham. American Printer and Lithographer, Vol. 138, No. 8, August 1957, page 56. It is not possible for paper and ink to cause streaks. Roller settings and packing methods discussed in preventing streaks and slur in printing.

Graphic Arts-General

*ELECTROSTATIC PRINTING. U. S. Patent 2,811,465 - Application April 30, 1952. Harold G. Greig-Assigned to Radio Corporation of America. Official Gazette 723, No. 5, October 29, 1957, p. 978. The method of developing latent electrostatic charge images on a record receiving member comprising the steps of applying a substantially uniform distribution of electroscopic developer powder to the surface of a substantially cylindrical surface capable of retaining, through an attractive force, a quantity of said powder thereon, charging said power by exposure to a corona discharge, rolling said surface in contact with the surface of a record receiving member bearing a latent electrostatic charge image, and transferring portions of said developer power to areas of said record receiving member corresponding to said charge image during said contact through an electrostatic attractive force established by said charge image which is greater than said first mentioned attractive force.

AN Investigation of the Chemical Changes Occurring on the Surface of Polyethylene During Treatment to Render the Surface Printable. R. A. Hines. Division of Paint, Plastics, and Printing Ink Chemistry 167, No. 2, Septem-

ber 1957, pp. 69-76 (8 pages). This paper describes a study of the chemical changes which occur on the surface of polyethylene when it is rendered printable under conditions which do not increase the temperature required for heating-sealing. From the evidence presented, it appears that printability is imparted to polyethylene through the formation of a thin film of oxidized, relatively low-molecular weight material on the surface of the polyethylene. There is no reason inherent in the chemical or physical nature of these products why there should be any adverse effect on the heat-seal temperature of properly treated polyethylene.

METAL DECORATING

(Continued from Page 86)

a simplified load change-over in order to avoid lost time.

The third version or run-in also consists of rollers some 4" diameter. In this case a central control motion is fitted; and is operated by hand from one point. Again the operator has complete control of the stacks and is able to avoid loads crashing against the feeder back plate.

Invariably we practice continuous feeding of tinplate, in one of two

ways. In the first method three small battens are laid on the wooden tinplate skid board either after the first operation or by turning the plate in the bundle turner. This then enables the conventional continuous feed fork to be inserted without difficulty and the old skid board easily and quickly removed.

The second method takes advantage of the fact that our tinplate normally is delivered on wooden skids which do not have a continuous top platform but usually one consisting of three separate pieces of wood. Thus, by fixing a simple frame in the feeder we are able to support the final box of a load on two pieces of steel passed between these ready made slots. This method works extremely well on the smaller sizes of plate but lacks the rigidity given by the front fork method when larger sheet sizes are involved.

The automatic tinplate feeder in extensive use was developed by R. W. Crabtree of Leeds.

In the field of roller coaters, oven equipment, line drives and unloaders



Ginest Hydro-Pressed Plastic Sheets VINYL—ACETATE—POLYETHYLENE—BUTYRATE—P.V.C.

SPLCORP is recommended as the only dimensionally stable substitute for glass, when Stripping Positives or Negatives for Multi Color Work, if close registration is desired. A few advantages enjoyed by the Lithographic Craftsman when using

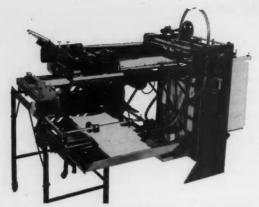
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the Metal Box Co. has done a good deal of development and evolved a number of novel features to overcome long standing difficulties.

(To be concluded in April)

PRESS ACCESSORIES

(Continued from Page 55)

can be positioned according to requirements. Each stop has a tapered end which makes it possible by adjusting pressure to remove exactly the amount of water desired.

Turning to a consideration of ink fountain problems, Mr. Gegenheimer said that agitation is essential to avoid separation and lack of uniformity. Modern ink agitators, he said, have a cone which revolves in the opposite direction from their movement along the ink fountain. "This gives an action similar to that obtained in the ink mill which the ink maker uses to grind the inks," he pointed out. "It also forces the ink down along the fountain blade where it forms the 'nip' with the fountain roller."

This, he said, assures a continuous, uniform flow of ink, even with the smallest amount in the fountain.

Split fountain work, Mr. Gegenheimer pointed out, presents the problem of keeping the colors separated in the ink fountain and keeping the colors separated on the rollers. The adjustable fountain divider has a soft felt liner, he said, which forms a light cushion with both the fountain roller and the fountain blade. It follows the blade as it is adjusted to meet the varied ink requirements.

Color separation on the rollers is accomplished by the rotary separator which scrapes off the ink in the overlapping section of the roller, he explained. This eliminates the need for cutting the rollers.

Concluding his talk, Mr. Gegenheimer explained the operation of press washups and said that a new type blade has been developed to avoid wearing the surfaces of copperplated or ebonite rollers.

Mr. Makarius next presented an evaluation of dampener cleaners,

grain rollers, sheet cleaners and press lubrication.

Major cause of dirty dampeners is running too much ink, he said. Dampener cleaners will solve the problem, but few people know how to put the dampener covers on correctly, he pointed out.

"If the dampener is not put on correctly, if one end of the dampener is set tighter than the other, you are bound to get too much water," Mr. Makarius warned.

Another problem, he said, is that presses are operated with so much bacteria in the fountain solution that the flannel in the dampener gets eaten up and will not hold as much water as it should. Mr. Makarius advised periodic inspection of the flannel.

On the subject of grain rollers, the speaker conceded that they will remove excess water but said that lack of a uniform surface presents a problem. He recommended that this purpose could be better served by covering two intermediate rollers with leather, smooth side out, and keeping a slight nap on them. If this is done, an extra set of rollers will be needed for color work.

Mr. Makarius emphasized that nothing is more important for lithographers than keeping rollers in good condition. Once rollers become glazed and oxidized, good lithography becomes impossible.

Sheet cleaners, said the speaker, can be tremendously helpful in avoiding hickies. More hickies are caused by loose lint on paper than by any other factor, he explained. It helps to brush the sides of paper stock with a wire brush, but installation of sheet cleaners on the press should be even more effective, Makarius said.

With regard to press lubrication, Mr. Makarius urged that it be done by an experienced, responsible person and not left to the newest boy in the shop. He told of a shop in which #5 varnish had been used to lubricate a press because it came in the same type drum as the lubrication oil.

Before adjourning the meeting, Mr. Chernoble spoke on the importance of using non-offset spray products bearing the "approved" label of the Graphic Arts Spray Manufacturers.*

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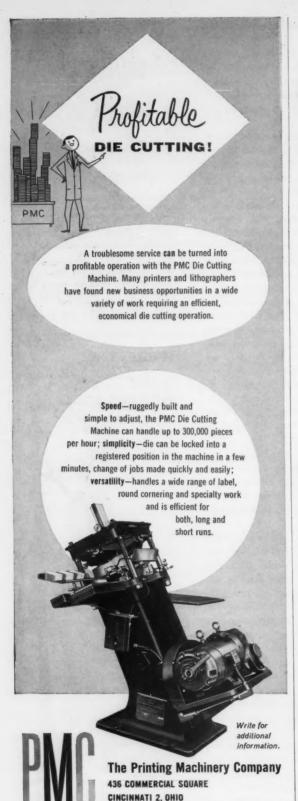
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LTF COLOR SURVEY

(Continued from Page 65)

inks and conditions that are not favorable to efficient reproduction. The basic requirements of ideal color reproduction are not understood and are not being met by the industry. However, the importance of this survev does not lie in these negative findings. Its real value to the industry is that these conditions are becoming better understood and may now be measured and controlled in individual plants.

Research at LTF is aimed at finding the most practical way to deal with the problems that were revealed by the survey. Studies are now being made of the hue, purity, trapping, additivity and proportionality of inks when printed under different conditions with various presses, papers, etc. We want information on how we can achieve better control of these factors. Once we have it, the extent of correction now required can be reduced and the work simplified and made more effective.

Recommendations

Even though these studies are not complete, there are several things that LTF can recommend on the basis of the results from the survey. The aim is to satisfy as many of the basic requirements for subtractive process color reproduction listed at the start of this article as possible:

1. For the most faithful reproductions, it is necessary to use the whitest of coated papers. Also, in photographic work, the use of the broad band 25, 58, and 47 filters for reflection copy gives better results with masking.

2. There is no completely satisfactory way of color correcting for the most commonly used process inks except with extra masking and hand work. We therefore suggest the use of "balanced inks" which are a product of this survey and study, and which are now available from a number of ink makers.

3. Lithographers could take one

simple step that could greatly improve the uniform quality of their work. This is merely the use of two-and three-color overlaps instead of separate color control bars in printing. Slight changes in ink strength that can't be seen in separate color patches show up quickly as color changes when the inks are overlapped. Slight shifts from neutral (gray becoming brown, for example) are the easiest to see. Fifty percent tints of the three colors overprinting one another provide a very sensitive control area for pressroom inspection.

4. Finally, if you are not getting full trapping on multicolor presses or if you still require extensive hand work for good color reproduction, don't consider the situation as being impossible to change. One of the greatest values of the survey was finding that, while some plants were failing, others were achieving good performance.

If you want to improve your process color work and be able to do better work consistently, the conditions in your own plant should be studied thoroughly. However, much of the information you should have to do this is relatively new and has not as yet been compiled in a single comprehensive book.

Additional information on methods of identifying error conditions that affect color correction are in LTF's Bulletin 320, The LTF Color Chart, and in Research Progress No. 38, The Evaluation of Process Inks. Further details on the survey reported in this article are in the 9th Annual TAGA Proceedings, 1957, Part B, Highlights of the LTF Color Survey.

At this time, the most satisfactory way of getting this information to work in your plant is attendance at one of LTF's Color Seminars. These are two day workshop meetings limited to 10 men and held at the LTF laboratory. The small groups permit adequate discussion of the special problems that usually eixst in individual plants. A number of these seminars are planned for 1958. Those interested should write to LTF for further information.*





K-5

S-3

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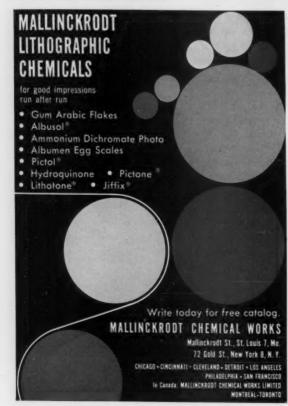
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PHILADELPHIA

(Continued from Page 80)

Colorcraft Lithoplate; PRESS: Joseph Reynolds, Dando Schaff; PAPER: C. M. Connor, Hamilton Paper Co.; INK: Vincent Subenski, Seaboard Printing Inks; and Copy PREPARA-TION: William J. Stevens, Miehle.

A good portion of the questions dealt with camera problems, with others about gold ink, paper dampeners and (of course) hickies. Some of the questions and the answers offered by the panel, follow:

Q: How can we protect paper in a shop that is not air-conditioned?

CONNOR: There's no sure way, but wrapping the skids of paper will help. Try to give the paper manufacturer in advance all the information you can on the condition of your pressroom when you will be running the job.

Q: What about one-impression gold ink?
Subenski: There are many problems with gold ink. To start with, the pigment particle is a piece of metal. If it is too large, it will cause piling; if too small, the ink will lose its luster. Because of the nature of the material, one-impression runs with gold ink are generally unsatisfactory. If you are running a three-color job, "single" the gold, then run the other colors on a two-color press.

Q: In operating with paper dampeners is it advisable to run with paper on the top roller and molleton on the lower?

REYNOLDS: Not necessary, unless you want to take up excess moisture with the bottom roller. Normally just the top roller will do.

Q: What is the best paper stock for reproduction proofs?

STEVENS: Cast-coated paper. BUTLER: Dull coated, with a soft backing.

Q: How can the platemaker get the correct step-wedge number?

PERNET: Make test exposures and compare the plate with positives so that the stripper and dot-etcher can better judge their values.

Q: Can satisfactory color separations be made from a group of transparencies?

BUTLER: If pre-masking is used, there will be no difference because this will tend to level them off.

Russell Johnson, vice president of the club, was moderator. New members admitted at the meeting are Carmen J. Donato, Smith, Kline & French; J. Donald Sparks, World Press; John Fournier, Price Brothers; James L. Speiser, Diamond Printing Co.; William C. Ferriss, Container Corp. of America; Robert F. Woods, Advertising Specialty Institute, Inc.; and James W. Walsh, Seiler Printing Co.

William Chopin, of Kimberly-Clark, will discuss paper and its effect on printability at the March meeting.

Baltimore

Accepts Four New Members

New members accepted at the February meeting of the Litho Club of Baltimore are Thomas L. Scott, Timsco, Inc.; John D. Hillis, Bensing Bros. & Deeney; Edson B. Pierce, Eastman Kodak Co.; and Stuart F. McLain, Adcrafters.

Albert H. Miller, Jr., a long time member and friend of the club, died Feb. 7, at the age of 66. Mr. Miller was with Bingham Brothers Co., for the past 40 years. (See Page 97)

For the March meeting the club is planning a quiz night.

Cleveland

Discuss Color Photography

New materials and processes in color photography and their application to the lithographic industry, were the subject of the "Color and Photography Night" meeting of the Cleveland Litho Club last month.

Speakers on the program were W. H. Bowerman and Howard Gleason of the Eastman Kodak Co. They discussed negative color films and type C materials for reflection copy. They also demonstrated the new "Panalure" paper which produces black and white proofs from color negatives, and black and white copy.

Theme of the previous meeting was paper. Two films, furnished by the International Paper Co., "Paper in the Making" and "Timber Trails" were shown.

A panel discussion moderated by Robert Weipking, Brewer-Chilcote Co., on "What's New in Paper?" followed. Speakers included James E. Nevin, Jr., International Paper Co.; Francis Howe, Warren Paper Co.; and William Jennings, Central Ohio Paper Co.

Starts Second Semester

The second semester of the University of Houston has started with the Graphic Arts Department offering courses in offset presswork, typography, cost accounting for printers, printing plant management and letterpress work.



... Why fight over ML every month when you can have an extra copy for shop or home just by sitting down right now and sending us your order.

One Year \$3

Two Years \$5

MODERN LITHOGRAPHY

Box 31

Caldwell, N. J.





MEN OVER 40!

Get Effective Relief From Advertising Space Buying Problems!

If your company is weak and rundown and suffers from constant lack of sales, chances are its condition may be due to a simple advertising budget deficiency which we call "tired budget."

GUARD AGAINST "TIRED BUDGET!"

One way an advertising space buyer in the litho field brings on "tired budget" is to cut the budget up in little pieces and scatter it around in every magazine that has the word "lithography" vaguely connected with it. Or, he gets on the right track and concentrates in one magazine — but picks the wrong magazine! Either way makes any advertising budget very tired — and results in sick sales.

• A. B. of Two Dot, Mont., writes: "My tired budget was pepped up like new again with a concentrated schedule in Modern Lithography after only three months!"





• C. D. of Black Wolf, Neb., writes: "I cured a nagging boss in only two months with Modern Lithography!"

• E. F. of Peapack, N. J., writes: "A. B. and C. D. are pikers"

MODERN LITHOGRAPHY Leader in the Litho Field Caldwell, New Jersey



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Pick the one powerful magazine in the field — and concentrate your advertising there — where the customers who really count will read your sales message month after month after month. Repeat calls get the business. And the powerful magazine is easy to judge. Just make a check chart on all the points by which two magazines can be compared:

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- 2. Most ABC Paid Circulation
- 3. Most Advertising Acceptance
- 4. Most Readership
- 5. Lowest Cost Coverage
- 6. PRESTIGE

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(Nothing down and 12 easy payments of only \$170 per month)



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□ Please rush rate card and contract blank!

□ Please rush salesman!

Please rush information on the market and the

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TALE ENDS

HICAGO thieves who were wont to remove city vehicle license stickers from trucks and cars for resale to unscrupulous buvers will not find this practice profitable any more. Research conducted for two years by American Decalcomania Co., in that city, has put a stop to the practice. Hereafter if a Chicago license sticker is removed, after its initial application to a windshield, the word "Void" in large caps immediately shows up on the decal, making it unusable again. How this exclusive and valuable feature was contrived could not be learned by our correspondent, although a company executive said that silk screen printing is involved. This novel development in decal manufacture was sufficiently impelling to bring American Decalcomania Co. the city license bureau's contract for the million, plus, stickers Chicago motorists will require in 1958.

We've just come across a recent illustrated article in Coronet concerning those nostalgic mementoes of the past—trading cards. Some of you old timers may remember—indeed, may have lithographed—those quaint cards given out by shoe stores, tobacco shops, and the like. The article shows some of the earliest of these "chromoliths," as they were called, from the collection of Samuel Rosenberg, a New York magazine writer.

It is possible to discern the name "Forbes Co." on one card showing two buxom wenches bathing in striped suits, produced for the Mantasket Beach Railroad Co.; and "Witsch & Schmitt, 94 Bowery, N. Y." on another.

Some lithographer might do well to bring the trading card idea up to date with a modern version. Of course, they might be a bit declasse

for this rocket age, but, on the other hand, they're certainly a lot less messy than trading stamps!

Our eye is turned as fast as the next man's at the sight of a pretty girl, but our professional attention was caught by the announcement accompanying a picture of pretty Miss Jean Carter (1958 Maid of Cotton) that her father is an Atlanta lithographer.



He is director of creative sales for Foote and Davies in Atlanta. His home life appears to be quite creative too.★

Uphill Climb!



YES, it's an uphill climb to the purchasing department if your salesmen don't have regular advertising in the leading trade magazines to pave the way and make the trip smoother. One of the best magazines, of course, is

MODERN LITHOGRAPHY

Box 31

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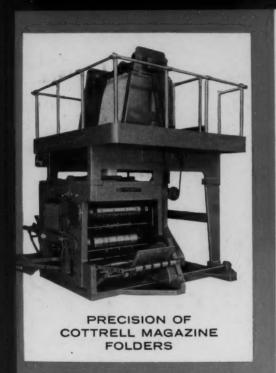
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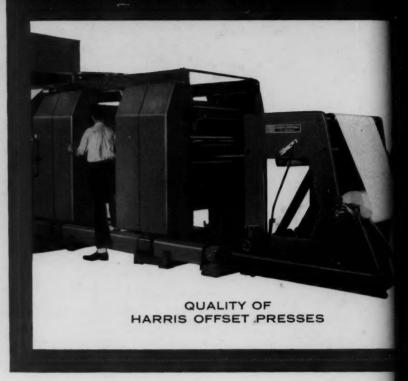
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